FREER GALLERY OF ART
FIFTIETH ANNIVERSARY EXHIBITION
I. UKIYO-E PAINTING

BY

HAROLD P. STERN

SMITHSONIAN INSTITUTION

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FOREWORD

Fifty years ago the Freer Gallery of Art of the Smithsonian Institution was opened in Washington, D.C. From the outset the avowed purpose of the Gallery was the promotion of the finest ideals of beauty as seen in the civilizations of the East. The means by which this purpose was to be maintained and safeguarded were clearly set forth by the donor, Charles Lang Freer. It would be difficult to exaggerate his foresight and perseverance in focussing attention on that vital area of the world which was then only slightly known in the United States. Equally important was the emphasis Mr. Freer placed on continuing research to further increase our understanding of the cultures of the East.

Mr. Freer's magnanimous gift was one of the first major presentations of art to the people of the United States. It is fitting that the museum that bears his name is situated in the Nation's capital, for during subsequent years the Freer Gallery of Art has come to assume a leading role in every aspect of Oriental art. The collections, research programs, publications, and public services of the Gallery all have continued to expand so that they are recognized and respected both at home and abroad.

A series of special exhibitions and symposia have been planned to mark the fiftieth anniversary of the Gallery. This catalogue of a special exhibition of Ukiyoe paintings in the collection is the initial publication of the anniversary celebration. It sums up over three quarters of a century of collecting and research in one important area of Japanese art. The excellence and scope of the paintings reflect an emphasis on acquiring only examples of the finest quality. That emphasis on quality has guided the achievements of the Gallery during its first fifty years. The same high standards should prove equally reliable criteria for the future.

This catalogue and exhibition were made possible through the efforts of many. There is not a person on our staff who did not play a role, and I am indebted to each and every one of them. The hours of trial were many and our competent printer offered sympathy and suggestions along with the realistic shock of a deadline to be met. Even with this great team little could have been realized without funding. For that we are eternally grateful for a grant graciously given by the Mary Livingston Griggs and Mary Griggs Burke Foundation.

May this catalogue serve all, and in the words of James Smithson be used for the "increase and diffusion of knowledge among men."

FREER GALLERY OF ART
April, 1973

HAROLD P. STERN
Director

INTRODUCTION

The wonderful world of ukiyo-e painting is presented to us in this catalogue. It provides us with an invitation to view the life and pleasures of Japan from the late sixteenth century until the mid-nineteenth century. Through these genre paintings we can learn much about the people, history, customs, costumes and the rising tide of public involvement in the arts. The Freer Gallery of Art is exceptionally fortunate for in the collection are approximately five hundred paintings and studies by artists of this school. Only in the National Museum of Tokyo and the Museum of Fine Arts in Boston can a similar range of material be found. The Freer selection, however, is especially rewarding for it was assembled with great caution and with an eye for total representation. It was thus in 1896 that Charles Freer purchased his first ukiyo-e painting, one by Hanabusa Itchō, and in 1897 he added the beautiful painting of a girl and maple tree by Nishikawa Sukenobu (No. 43). Prior to this date Charles Freer had assembled a sizable collection of wood block prints though in 1905 he determined that he would dispose of these and concentrate on paintings. Many of the Freer prints have found their way into famous collections and I am saddened that they were not maintained within our collection, for to truly research ukiyo-e one must explore every facet of this school of art. Fortunately, in recent years a good number of prints have come into the Study Collection, and it is to be hoped that their numbers will continue to grow.

Ukiyo-e are paintings of the world in which the artists who created them lived. They are synonymous with the everyday pastimes and events in the life of the Japanese man in the street from the late Momoyama period on into Meiji times. As such, they cover a multitude of subject matter. If one examines ukiyo-e carefully, one becomes aware of how closely they are related to the traditional art of the Yamato-e which grew in popularity in the twelfth and thirteenth centuries. The subject matter of the Yamato-e paintings was the great romances, legends, historical incidents, religious events, and pure genre. The great handscrolls of the Kamakura period were executed in this style and I have always felt that the ukiyo-e are, in reality, the Yamato-e of the Edo period. There are certain changes, however, for in the Edo period the man in the street, wealthy merchant, and samurai were all evincing an interest in art that went beyond the few decorative baubles that formerly were available to the masses. The wealthier inhabitants of the towns and many of the less affluent townspeople could afford art, and artists began to cater to their tastes. This public had not had great education in the classics nor were they versed in the literature of China. What was all

important to them was their great urban metropolises and the life that went on within them. That is what ukiyo-e are about.

Kyoto was the art center of Japan and, as such, ukiyo-e first appeared there. The first works were of rather large scale and included wall panels for villas as well as folding screens. Among the most common were those which combined traditional seasonal elements with activities of the new urban life. Thus, many of the early works dealt with picnic parties to celebrate the coming of spring and the blossoming of the cherry trees or the turning of maples in autumn into displays of brilliant color. Festivals at various shrines and temples, including celebrations of historical importance, such as the arrival of the Westerners and the Hōkoku Festival with its city-wide dance competition performed in honor of the seventh anniversary in 1604 of Toyotomi Hideyoshi's death, provided subject matter for these artists. Others were content to but display the townspeople wandering along the streets of their community, and these screens when they were devoted to Kyoto are called *Rakuchū Rakugai* (No. 8). Most often the seasonal theme as well as the annual calendar of events and celebrations are made part of such paintings. One must keep in mind that the ukiyo-e school of art, when it first began, was not generally accepted nor one of fashion. As a result of this, most of the early works are unsigned and this may have been due to the lack of dignity associated with the school in its early days. Courtesans, performers, dancers, bath house women, and merchants were soon used as subjects and, with the growing assurance in the success of the school, they were portrayed alone. The basic characteristics of ukiyo-e in its early days, which includes the Genroku period (1688-1704), are as follows:

1. Everyday and festival scenes are shown.
2. Groups, or at times single monumental figures, dominate the scene, and the landscape or setting serves but as a foil for them.
3. The figures are shown in contemporary dress and are represented in action.
4. There is a naturalism of action and man's weaknesses as well as his conquests are depicted.
5. Brilliant colors and heavy applications of pigments were used.
6. There was an attempt to represent that which was new and fashionable and appealed to the urban population centers such as Kyoto, Naniwa [Osaka] and Edo [Tokyo].
7. There was a concern shown by the artists for so-called "Western type" single point perspective although most often it was misunderstood. Many of these distinguishing features of the school remained important throughout ukiyo-e's history. One thing that is obvious from the nature of the paintings of this school produced during its formative years was that they were still costly and not within the reach of the masses. Screens

on gold leafed backgrounds and with finely detailed relief patterns required a great deal of time and money. In addition to that, their physical scale made them generally too large for all but the grandest of homes.

In the late Kan'ei period (1624-43) and during the Kambun era (1661-72) single figure studies became important. Most often these are of unidentified courtesans or actors and they are of great beauty and delicacy. A very important factor in ukiyo-e was that the common man had seized hold of dignity and was applying it to that which was dear to him. With the growth of single figure portraiture backgrounds fade from the scene. The human was all that was important and little concern was shown for props other than an almost unreal attention lavished on costume. The Japanese had always been devoted to the careful depiction of fabrics. After all, this was a craft in which they excelled, and, in what was otherwise a rather austere existence, it was the wide variety of kimonos of magnificent pattern and rich color that stimulated interest and competitive spirit. At the same time, the artists used the motifs decorating the robes to indicate and replace seasonal elements formerly found in landscapes. Fashion was a most important part of ukiyo-e and one, at times, feels that he has been privileged in being invited to a veritable fashion show. Such is the case in the great Hishikawa Moronobu screens depicting *Cherry Blossom Viewing at Ueno* and *Maple Viewing at Asakusa* (No. 22). The same feeling stirs us in the monumental figure studies of Kaigetsudō Ando (Nos. 27 and 28) and so on throughout the history of ukiyo-e. With the appearance of Moronobu roots were firmly sent forth and artists were stirred with an inner pride. Suddenly they commenced signing their names without the slightest sense of shame and even crowed that they were the Yamato-e shi (Masters of Japanese Painting). The ukiyo-e school had by the Genroku period (1688-1703) gained general recognition.

Though courtesans remained a basic theme, in the early eighteenth century the kabuki theater grew to new prominence. With its great increase in popularity artists turned to it for subject matter. The Torii school which was especially skilled in theatrical portraiture in both prints and paintings became wedded to the stage. With but few exceptions, generation after generation of artists who received this mantle continued the tradition. The presence of known artists creates many problems for researchers, for so often, though a man can be identified by a name, little else exists factually about his life. It is frustrating beyond belief to have lists of names and known works yet be in the dark about the lives of the masters who produced them. This is especially annoying when one thinks of Western art history and how much is documented about Leonardo, Michelangelo, Titian, Dürer, and the Van Eycks. The truth of the matter is that Japanese were not good chroniclers and only major figures in history received attention, and once recorded

little new research would be done. The same errors in fact or hearsay would be repeated ad infinitum.

During the first half of the eighteenth century hair and kimono styles changed, prompted, according to some, by the recurrent fires that ravaged Edo and undoubtedly by that delightful human failing, of a desire to be different. The sleeves of the kimono were shortened and the hair was carefully styled and kept close to the head. During this period another change was occurring for artists in both Edo and Kyoto returned to an interest in settings. Such is the case of Miyagawa Chōshun (Nos. 33 and 34) and Nishikawa Sukenobu (Nos. 43-45). Most striking is the unique screen in the Freer (No. 40) by an artist who signed himself Bunkaku depicting a dateable *bunraku* (puppet) performance in the Takemoto Theater. Strangely, this sole work by an artist carries documentation tracing it back to the first great samisen master of the *bunraku* theater, Tsuruzawa Tomojirō. In addition Bunkaku displays a profound understanding of perspective in the Western manner, and this type of painting and print came to be called *uki-e*.

The figures seen in early ukiyo-e paintings were rather robust and filled with vigor. With the approach of the mid-eighteenth century fragility takes hold and this delicacy has led many critics to refer to artists such as Sukenobu, Harunobu, Tsunemasa, Tsuneyuki and Kōkan as spiritless and dull. Nothing could be further from the truth for each of these men added to the development of ukiyo-e in the use of color, techniques, subject matter and composition. The proportions of their figures are more realistic and the delicacy they imparted added a sense of refinement to subject matter that often was anything but refined.

The world of fashion in Japan was ever changing and, since ukiyo-e were dedicated to keeping current, the latest modes are reflected. Thus, in the An'ei period (1772-80) when hair styles were drastically altered, the masters of this school immediately depicted the change and promoted its popularity. The side locks were permitted to billow out and many decorative pins and combs came to be used. During this period artists such as Kōkan, Koryūsai and Toyoharu showed a keen developing sensitivity to nature and its phenomena. Thus water, rain, and visual effects became more realistic. Settings became very important and at the same time there was a tendency for the figures to grow in stature. Perhaps it signified but another attempt to glorify and distinguish the creatures of the Yoshiwara and other licensed quarters. As part of the development of ukiyo-e new studios of artists were established that furnished masters for the years to come. Such establishments were set up by Utagawa Toyoharu and Katsukawa Shunshō. Their pupils were many, and it is astonishing to find so many of them of great competence. Artists such as Toyohiro, Toyokuni, Hiroshige, Shunkō, Shunci, and Hokusai came forth from this heritage.

Artists turned to ukiyo-e from all levels of society and its respectability was growing. Eishi was descended from the gentry and his work even came into the possession of the retired Emperor Go-Sakuramachi. How proud Eishi must have been along with his fellow artists and yet, at the same time, they must have envied his success. The currents and themes of this school ran fairly constant, and the popularity of it increased at a fantastic rate if one but estimates the numbers of prints and paintings produced during the latter half of the eighteenth century and the early years of the nineteenth century. Many individual artists stand out, and Utamaro proved to be a master designer (No. 82). The stretching of the human figure, which had commenced following Harunobu, reached its culmination in Utamaro's work. His weakness for women and children is also clearly evident in his work. A second star of the late years of ukiyo-e was Hokusai (1760-1849) whose presence brilliantly lit Edo art circles for over seventy years. His contribution was one of humanism and a love of all that passed before his eyes. He left us with a rich legacy and the Freer Gallery of Art is blessed with the finest surviving paintings and sketches of his in the world.

Ukiyo-e in the early nineteenth century was undergoing a change. It had become too popular and, sadly, demand gradually reduced standards and produced repetition. The sun was setting and night was about to fall. Before it did, Hokusai and Hiroshige reintroduced landscapes and made them all important. It was almost as though this popular art form which was derived from and depicted the common man, had turned its back and walked into the past and the quiet of the distant landscape. Perhaps the city and people had become too much, and only in nature could one escape and find beauty. It is thus that ukiyo-e faded from view. It never totally vanished and someday the beauty of mankind will return and the old soul of Yamato-e will stir, and man will once more tread the stage of art.

HAROLD P. STERN
Director
Freer Gallery of Art

CATALOGUE

1 *A Wayside Encounter* 02.242
 Momoyama-early Edo period, late 16th-early 17th century
 Ink and color on paper
 Height, 150.5 cm. (59 1/4 in.); width, 169.7 cm. (66 7/8 in.)

It is almost as though a jack-in-the-box had sprung open, and forth from it came the people of Edo. Prior to the end of the 16th century, the representation of genre scenes was confined basically to vignettes found in handscrolls of the Yamato-e school, which flourished in the thirteenth and early fourteenth centuries. To see figures of this scale in a work dating from the end of the sixteenth or first quarter of the seventeenth century is unusual. Suddenly man dominates the scene and the theme does not appear to derive from a specific legend or romance.

It appears to be but a wayside encounter between a samurai, or gentleman of distinction, and a lady who is not quite so noble in profession. A young girl carrying a tobacco pipe of incredible length and a maid accompanies the courtesan. The maid appears to be pushing her forward and, thus, encouraging the liaison, for the courtesan rather shyly raises both of her hands, covered by her undergarment, to her mouth and hides her chin and lips. It is a seductive gesture, for her eyes focus directly on the man. Her robe is beautifully patterned with what appears to be a maple leaf and floral design, and on the lower portion of the robe is a stenciled pattern of butterflies. Stencils were commonly used in fabric design and were also employed in depicting the textiles on the so-called “*Tagasode*” screens. The courtesan’s hair originally was built up in a relief technique called *moriage*.

The curve of the older attendant’s body and the sweep of the kimono were carefully used by the artist to lead the viewer’s eye to the other half of the screen. The man wears a somber black outercoat over his kimono and grasps his sword in one hand while he holds a closed fan in the other. His attendant, also wearing a sword, squats on the ground and seems to be awaiting his master’s decision. Tucked into the back of his very narrow and simple sash are his straw slippers.

The male figures are very tall and their heads seem ungainly for they are out of proportion. This visual phenomena may be the result of the sad condition of the painting. It has suffered greatly through the years and there is much loss of pigment. The flaking away of the surface paint, however, has fully revealed the underpainting or preliminary sketch and, thus, brings to light one of the methods by which artists created such works. It was very much in the old Yamato-e-*tsukuri-e* tradition. A sketch would be done, a primer coat placed over this covering up the sketch, and then the final outlines and details would be painted in. The technique was often used in handscrolls of the Heian and Kamakura periods.

The setting for the encounter is interesting, for it is a thicket of giant bamboo with blossoming wisteria entwined in it. The treatment of the plants is very much in the manner of the Kanō school with bold outlines used for the bamboo that reaches beyond the limits of the screen. The proportions of the standing male figure, even in his somewhat battered state, bring to mind the Chinese sages and scholars so often depicted by Kanō artists. The heavy use of malachite also indicates a strong reliance on Kanō tradition. In fact, it is interesting to note that when this painting was purchased by Mr. Freer it was attributed by the seller as being by Eitoku (1543-90), one of the early great masters of the Kanō school. The bamboo and wisteria are used very much in the decorative manner so popular in the Momoyama period, and it is possible that the painting originally was part of a set of wall decoration for a villa.

2 *Interior and Innates of a House of Entertainment* 01.173
 Momoyama period, early 17th century
 Color, ink and gold on paper
 Height, 150 cm. (59 1/16 in.); width, 350.0 cm. (137 13/16 in.)

One of the earliest ukiyo-e paintings in which figures are completely surrounded by an interior setting is this one. Eight women occupy the two rooms of what appears to be a rather elegant house in the licensed quarter. There are other early paintings in which furnishings are depicted including the noted *Hikone Screens*; however, none show a complete interior such as that represented on this screen. It is quite unique and, although the artist is unknown as is the actual date of its production, stylistically we can date it as being from the first quarter of the seventeenth century.

The way in which the interior space is treated is like that found in the Yamato-e handscrolls of the Heian and Kamakura periods. The ceilings of the rooms are lifted and one peers directly into them to observe the courtesans at ease. This Yamato-e spatial effect was copied by artists of the Tosa school throughout the Muromachi and Momoyama periods and that influence is very evident.

The rooms are entirely decorated with wall paintings. In one, Mount Fuji towers above its surrounding hills and peers through the gold-leafed clouds that waft over the landscape. It is a rich and elegant room. The second room, in contrast, is decorated with monochrome ink paintings. They are in the *Muromachi-suiboku* tradition, which was utilized by the Unkoku and Kanō school artists. The books, ewer, incense burner, lacquers, and game-set all enlighten us as to the interior decor of the period.

The inhabitants of the rooms are equally unusual. The figures are of large scale and the artist has presented us with an intimate view of their

moment of relaxation. They all wear beautifully patterned robes with narrow obis tied simply about their waists. As was the fashion of the period the placement of the obi was low and thus the kimono front billows out making the mature figures appear to be pregnant. They very much resemble the famous bath house girls depicted on the hanging scroll in the collection of the Atami Museum, though the figures on the Freer screen are more elegant. Silver was used in creating the robe patterns and the figure seated on the floor holding a pipe wears a kimono decorated with a patchwork-like butterfly design. The rather majestic woman in the doorway is engrossed in reading what is probably a love letter.

The three figures in the Fuji decorated room are most interesting and also puzzling. One is seated on a black and gold lacquered folding chair. She is practicing with a samisen and her robe is totally covered with a motif that repeats the Tokugawa family crest. This is startling for the girls, because of their costumes and hair styles, are in all likelihood courtesans. The crest could not be used freely and certainly its use as a pattern for a prostitute's robe would have placed the wearer and artist in great jeopardy. The mystery of the wearer's identity is complex. In the Tokugawa Remeikai Collection there is a smaller two-fold screen on which four women, an attendant, and a young gentleman are depicted. The woman in the center of the right-hand grouping being handed a letter also wears a robe covered with the Tokugawa hollyhock crest. In addition, standing to her right is a woman with her hair disarranged, who wears a kimono patterned with a water wheel. A figure wearing a robe with the same basic motif stands next to the samisen playing woman in the Freer Gallery screen. One can surmise that the paintings are related. The problem is that the central figure in the Tokugawa Remeikai Collection screen is identified as being Sen-hime, the granddaughter of Tokugawa Ieyasu. She was born in 1597 and at a very young age was promised in marriage to Toyotomi Hideyori and in 1615, when Osaka castle fell, she was rescued and was married a second time in the following year to Takatoki, the noted *daimyo* warrior, Honda Heihachirō's grandson. It is believed that he is the gentleman on the Tokugawa Remeikai screen. Research to date has not established that the figure is truly Sen-hime and, in light of the obviousness of the status of the women on the Freer screen, that identification remains open to question. One must keep in mind, however, that romance had its day and that there were liaisons between gentlemen of distinction and women of lesser position. Such is the tale of Keisho-in, who became the second wife of Tokugawa Iemitsu (1603-51). Though the daughter of a merchant, she became a bath attendant at Nijo Castle. It was in this lowly occupation that she met and captured Iemitsu.

- 3 *Namban Byōbu, Portuguese in Japan* 65.22, 65.23
 Momoyama period, 16th century
 Ink, color and gold on gold-leafed paper
 Each screen: height, 152.0 cm (59 7/8 in.); width, 331.0 cm. (131 in.)

It may seem unusual to the reader to include *Namban* screens as examples of ukiyo-e painting. Normally they are placed in a category of their own and often display characteristics of painting by the Kanō and Tosa schools. Many of them, especially those displaying the arrival of the ship into port and the procession along the “main street” are genre and are executed in the ukiyo-e manner. It is thus that I have placed them in that category and include them here.

Portuguese trading vessels accidentally came to Japan for the first time in 1541 when one went adrift off Kyushu, and this happening was repeated in 1543 when another went adrift at Tanegashima, a small island off the coast of Kyushu and not too distant from Kagoshima. This area of Japan known as the Satsuma region was controlled by the powerful Shimazu clan, and the *daimyō* extended hospitality to the strange vessel and its crew. These accidental encounters were expanded when a Spanish Jesuit priest, Francis Xavier, was sent as a missionary emissary to the East by King John III of Portugal. He arrived at Kagoshima in 1549 and commenced his missionary work. With his coming the Portuguese, although not secure, became a part of the life of Japan especially in the Kyushu region. Trade began to flourish and a regular schedule of voyages was established. Many Japanese converted to Christianity at this time and the impact of foreign thought and theology began to frighten the government. In 1613 the Tokugawa Shogun, Hidetada, placed a ban on Christianity and in 1639 Iemitsu closed the country to foreigners.

For a brief period Japanese artists translated the arrival of the Portuguese called *Namban-jin*, literally Southern Barbarians, onto screens. Approximately sixty some screens of this nature survive and the Freer's is an example of the earliest type. The figures are large in scale and the composition is divided with the left screen depicting the arrival of the ship into port and the right one showing the promenade through the street to the church set up by the newly arrived fathers.

It is quite astonishing when one stops to think about it for, although the action is greatly simplified, one almost senses that a specific moment is being recorded. Since the landings were made in the Kagoshima and Nagasaki regions and the paintings were in all likelihood done elsewhere, it is amazing that any sense of accuracy exists and that it is not all fantasy. The Freer screen most closely resembles that in the Imperial Household Collection. The oversize officers and crew fill the deck of the ship and the artist carefully distinguishes between the Portuguese and the Lascars who served aboard the ship. Smaller vessels serving as lighters surround the large ship for port facilities did not exist, and they in turn ferry the cargo and crew to the shore. As the crew unloads the cargo one sees items of trade and possibly also of tribute including lacquers which are of Ryūkyū origin. The foreigners all appear to be very tall and have long noses and rather bulging eyes. They wear exaggerated Portuguese type clothing; however, the fabric patterns are Japanese. In a small seaside pavilion four priests are seated and one has wearied of it all and the artist realistically and humorously shows him dozing. The artist also focuses on the strange non-Japanese posture of clasping one's knee while seated.

On the left screen the captain wearing a gold medalion and shielded by a large floppy cloth parasol parades along the street on his way to

the newly established church. His fellow officers, priests, crew and attendants promenade with him. In their hands they carry various foreign items and their pets, which are a non-Japanese breed of dogs, and a horse complete the unusual parade. The Japanese whose shops and homes line the street rush to their windows and, in a curious yet reserved manner, observe these strange goings on. At the bottom right of the screen two Chinese courtesans have also come forth to view the strangers. The upper portion of the screen is devoted to the church with three priests in devout worship before a portrait that is believed to be Christ. It is an historical genre scene and as such was part of the transient world of the late sixteenth and early seventeenth centuries.

The design of this screen was quite obviously popular for in the early nineteenth-century vignettes taken from it were used as the motifs for two lacquer *inro* (medicine cases) now in the collection of the Namban Bunkukan in Osaka.

Detail of 65.22

4 *Picnic Party* 04.53, 04.54, 04.55, 04.56
Early Edo period, 17th century
Color and ink on paper
Height, 108.6 cm. (42 3/4 in.); width, 54.0 cm. (21 1/4 in.)

It was in the Keichō period (1596-1614) that ukiyo-e art truly took root and began to flourish. In the beginning it would have been difficult to call it a school of artists; however, standards were being set and they were to become established and flower in the Genroku period (1688-1703). It was then that ukiyo-e artists began to take pride in their work and signed their compositions.

Among the joyous events in the life of the people of Edo was the opportunity to view the miraculous seasonal changes that nature brought to their beautiful land. Especially delightful was the blossoming of the cherry and plum trees in spring and the change of the foliage of the

maples to brilliance in autumn. To celebrate these seasonal events picnic parties would gather and the cares and woes of life would be set aside.

These four panels, which were originally part of a larger composition, possibly a six-fold screen, depict a spring picnic. In the life of a common man there was probably few happier events, for with the blossoming of the cherry trees he knew that the hard, cold winter had come to an end. In many ways the Japanese of that day celebrated the event much as he does today with an excursion to the grove of flowering trees where he ate, drank, sang, and danced. The composition of these related panels illustrate a rapidly developing trend in ukiyo-e, namely, the grouping of people into circles. Thus, the group seated on carpets form one ring; those dancing compose a second; the women proceeding to join the party yet another; and the gentlemen who flirt with and try to entice them form a final circle. Probably the most outstanding example showing the use of this device is the pair of screens depicting the festival at the

Hōkoku Shrine in Kyoto. Dancers and revelers swirl across the surface of those screens forming tightly knit circles.

A second feature common to early ukiyo-e can be seen in the Freer picnic paintings, for the landscape setting is of less importance than the figures. In the right panel a party seated in the grove view with great amusement the spirited dancing in the next panel. Although the dancers are graceful they are carefree for, in all likelihood, they are equally filled with spirits in the form of sake. The eyes of the girls seated in the right panel seem to twinkle as they politely hide their smiles behind their fans. The third panel shows a group approaching the grove, probably originally attracted by the music and the noise. Two figures and a child view the setting; however, the six other women are distracted by the appearance of an equal number of dandies of various ages and their attendants who carry along luncheon equipment, a carpet, and a pipe. In all likelihood, they will form their own picnic party.

If we examine these paintings with care we come upon a third tendency that was developing in the work of the masters of this school. It was the reworking and repetition of the same basic theme over and over again, with but slight alteration of the composition. Thus, the ukiyo-e artists soon became guilty of the very thing they criticized in the academic style. A fan painting once published as being in the collection of Inoue Tatsukurō contains the same group of dandies.

The Freer painting has quite obviously suffered much loss of color, though study of the brushwork reveals a most skilled and delicate hand. There is great attention paid to personality, movement, and humor, which are characteristic of Japanese art. It was fashionable to attribute such paintings to the hands of great masters. When purchased this was said to be by Kanō Sanraku (1559-1635). That suggestion cannot be sustained and the artist remains unknown.

Detail of 04.54

5 *An Equestrian Dog Chasing Archery Contest* 72.8, 72.9
 Early Edo period, 17th century
 Color on paper
 Height, 155.8 cm. (61 3/8 in.); width, 363.8 cm. (143 1/4 in.)

It is reported that from the Kamakura period on there was a sport practiced by the nobility and warriors to display and encourage the development of good archery marksmanship while riding at a full gallop. The moving targets for this contest were dogs and, though their employment in this manner arouses a sense of horror in the mind of any compassionate being or lover of "man's noblest friend," the participants took precautions not to kill or maim the animal. To achieve this, the tips of the arrows used were padded, and a rather elaborate set of rules was followed with judges keeping a careful watch and scoring the contest. Hits to vital areas, such as the head or legs, were discouraged and penalized. The *inu-ou* contests, as they were called, continued to be favored into the Muromachi period. From time to time, however, a reaction set in to what was basically a cruel sport, and it was banished. In the Edo period it was revived and flourished once again, and was sufficiently popular to become a theme for ukiyo-e painting.

Because of the physical nature of the contest, it adapted handsomely to a screen format, and all of them have the same general appearance. The pair in the Tokiwayama Bunko at Kamakura attributed to Kanō Sanraku (1559-1635) by Yamane Yūzō is generally considered to be the earliest extant example. Professor Yamane dates it as being from the first quarter of the seventeenth century. A pair closely resembling that one is in the collection of Kimiko and John Powers, and has recently been published by Professor John Rosenfield in *Traditions of Japanese Art*. On the right-hand screen of each of these, the formal preliminaries of the contest are depicted with a circle of seventeen mounted archers in readiness. In the Freer screen they ride in orderly fashion counterclockwise outside

a heavy rope ring, which was said to be some one hundred twenty-five feet in length. The riders are elegantly garbed, and their robes are patterned with fascinating designs meticulously executed. In the center of the ring there is a horseman, and a figure on foot is about to release the quarry. Each participant has three arrows in his quiver. Two groups of sixteen other contestants stand against the wall of the enclosure. They each carry but two arrows in their quivers. Attendants hold additional dogs in readiness to the right of the formal groupings while crowds of people have gathered in a festive mood, and are arranged on platforms along the tops of the walls to view the spectacle. All ages and classes of life are shown and, once again, the viewer's eye is mesmerized by the color, movement and action of the scene. One figure in the upper portion of the fourth panel from the right wears clothing, either copied or borrowed from the Portuguese who had but recently come to Japan.

The festive and excited audience is also shown on the left-hand screen, and the two screens join together to form a striking composition of horizontals and diagonals united by the strong circle of riders. On the left screen horsemen and footmen are shown in pursuit of a dog which has crossed the rope ring and entered the contest arena. They move at full gallop as they try to score winning points. At the far end of the fenced-in enclosure is an open fronted pavilion. In it sit gentlemen and youths of note, as well as a tonsured priest and attendants. The walls of the pavilion are richly decorated and it appears as though some of the figures are judges engaged in tallying the scores of the contestants. To the sides and behind the pavilion the public gathers to catch a glimpse of the event.

The artist has constructed his composition with care for it is narrative in nature. The starting ritual and arriving throngs create a weight at the right end, the center is void of action, and the contest on the left screen leads us to the balancing weight of the pavilion and its occupants at the far left. The entire work is enclosed by the rope of humanity strung out along the walls of the enclosure.

A very interesting feature of the Freer screen is that it is believed to bear a Kan'ei period date (1624-43). On the pilgrim-like straw hats of two of the figures at the bottom of the left screen are characters which may be read Kan'ei. The inscriptions are not very well done, and there remains some question as to the correctness of their interpretation. Costume-wise and stylistically the painting is, without doubt, of that period, and is the best preserved example extant of this important theme.

Detail of 72.9

6 *Horse Race Scenes at Kamo in Kyoto* 66.35
 Edo period
 Ink, color and gold on paper
 Height, 76.8 cm. (30 1/4 in.); width, 516.0 cm. (203 1/8 in.)

Horses have played a prominent role in the art of Japan. They were obviously prized and in handscrolls, such as that of the Imperial Bodyguards in the K. Okura Collection and the Tales of the Heiji Insurrection in the Museum of Fine Arts, Boston, they are vividly depicted. The painting of ceremonies and sports associated with their rise also became an important part of the ukiyo-e artists' repertory in the seventeenth century. Such was the case of the *Equestrian Dog Chasing Archery Contest* screen (No. 5). The annual horse race at the Kamo shrine in Kyoto served as a second ideal theme. It took place on the fifth day of the fifth month, which is the day of the Boys' Festival. At this time horses were displayed and it is believed that they symbolized the attributes of manliness, courage and strength.

Historically, horse racing in the precincts of the Kamo shrine began in the year 1093, on the fifth day of the fifth month, in association with prayers for a bountiful harvest of the five grains and peace. The horse race, which thus had a ritualistic origin, has since become an annual event, and it is this scene which the unknown artist has painted on the Freer screen. Because of the nature of the format, a unique ten-folds, the enlightened viewer can almost visualize the scene enlarged from a handscroll. The Yamato-e painting techniques which Tosa and Sumiyoshi school artists employed are visible here. People rush onto the scene from the right edge to announce the start of action and they commence the movement which flows from panel to panel and unites the entire composition with great vigor. The people who assemble to watch this event line the rails of the race course but they are less formally organized than the crowds in the dog chasing screen. Once again, all levels of society are shown, including beggars and nobility. The nobles are seated in a central covered box flanked by similar enclosures for their guests, court ladies, and foreigners. The Portuguese and their brown and black crewmen are deeply engrossed in the sporting event. To the rear of their box a small group stands chatting while a number of the attendants have crawled under the stands to catch a closer view of the race. The contest

is an active one and, as the horses gallop by, one horseman becomes unseated and in embarrassment lies sprawled out on the course.

The entire composition is one of great movement, humor and action, and provides us with a rich source for the costume and customs of the early seventeenth century. A very important feature of the work is the groups of children, especially the young boys, who frolic and play and compete in their own way in a contest that forms a sub-theme to the lively composition.

7 *Gay Party at a Teahouse* 07.135
 Edo period, 17th century
 Colors and gold on paper
 Height, 95.0 cm. (37 3/8 in.); width, 274.5 cm. (108 in.)

A merry party celebrating the blossoming of the cherry trees is the theme of this small screen. The subject matter is not uncommon, and there are a number of screens in Japanese collections which closely resemble it. The party takes place in a two-story house of entertainment. The artist has sought to capture the life of his age much as we would use a camera today. His skill in accomplishing that goal leads us to feel as though we had joined him in peering through a lens.

Prior to the Edo period parties such as these were rarely depicted in art. The ukiyo-e artists reacted to the staid and formalized life of the past and turned to the portrayal of man in everyday society. Thus, this screen is, in a sense, a documentary painting, for it accurately reports on life in the early seventeenth century. We are introduced to the costume, coiffure, entertainment, mores and architecture of that age. The party is a raucous one, and all the details of this house of courtesans, save for the truly erotic encounters in the private rooms, are shown. It is a true genre painting.

The house is set on the edge of a pond and is architecturally of the villa style called *shindenzukuri*, which was common in the latter portion of the Fujiwara period. Porters wait outside of its gate at the bottom right while above them a cook appears to be negotiating the purchase of some ducks. Outside the gate gentlemen and their ladies of the evening flirt and make liaisons. A man who has probably just left a petting encounter, for his hair is disheveled, greets a visitor who calls upon him at the front entrance. Within the house frolicking is going on in every room. The visitors play games, sing, dance, and drink heartily. On the verandah one man has become so inebriated that he has toppled over, placing his large sake cup on his head as a hat. In one of the rooms a patron has fallen asleep, to the plight of the girls entertaining him, and they tickle his

ear subtly seeking to awaken him. Two girls peer over the rail of the stairway leading to the second floor, and are amused by the scene below. Other figures stroll along the verandah to cross over the water and join a picnic party sprawled out under the flowering trees. It is a very relaxed theme, and the artist has thoroughly captured it. Adding to the sense of relaxation and fluidity is the absence of angular elements, save for the architectural features. Even the legs of the figures are hidden by their robes as they sprawl about. The way the robes sheath their bodies and follow their contours makes the figures appear almost serpent-like. Tying all the movement and action together is the strong horizontal and diagonal structure of the house. The verandah and the upper balcony resemble the track in the Kamo horserace screen, and the diagonal staircase relaxes one's eye in the midst of the frivolity and helps us to concentrate on the individual scenes. The gold-leafed cloud pattern that drifts over the setting is a typical device which was widely employed by Kanō and Tosa artists in the late Muromachi and Momoyama periods.

- 8 *Scenes in Kyoto* 59.8
 Early Edo period, mid-17th century
 Ink, colors and gold on paper
 Height, 150.5 cm. (59 1/4 in.); width, 348.0 cm. (137 in.)

Screens portraying the city of Kyoto and its environs, which were called *Rakuchū Rakugai*, were an important part of the ukiyo-e art scene during the late sixteenth and early seventeenth centuries. In fact, a pair of screens of this variety bear the seal of Kanō Eitoku (1543-90) and were last reported as being in the collection of Uesugi Takaaki of Yamagata Prefecture. This should awaken us to the fact that many of the roots of ukiyo-e can be found in the academic styles. It also tells us that even the artists of the established schools were becoming responsive to the growing trend for popularization and appealed to the newly moneyed segment of society. One must always keep in mind that it was during this period that the merchant class in general commenced their rise to riches.

The *Rakuchū Rakugai* screens served as idealized panoramic maps of the city of Kyoto. They were not merely diagrams of the city, but most often depicted the noted scenic wonders of the town with the populace engaged in their favorite pastimes and festivals. In addition, seasonal elements were mixed and highlighted both in nature and in the events portrayed. Normally, the right-hand screen was devoted to the area extending from the heart of the city across the Kamo River and to the Higashiyama sector in the east. The left screen usually covered an area reaching from the center of the city to the Horikawa canal and suburbia in the west.

Unfortunately, the Freer Gallery of Art possesses only the right half of such a pair of screens. It is, however, an example of very fine quality as attested to by the drawing of the miniature-like figures and the archi-

tectural elements. It, in all likelihood, dates from the second quarter of the seventeenth century, and the vignettes of urban life that peek through the golden non-smog clouds covering the surface are alive with action. The ukiyo-e artists, much as their Yamato-e and Tosa counterparts, employed this device to isolate scenes and, at the same time, the cloud patterns served as a net or path which bound the entire composition together.

The Inari shrine in the hills of the Fushimi area, the Sanjūsangen-dō Hall, the Great Buddha Hall, the Kiyomizu Temple, Yasaka Shrine, the Imperial Palace, Kamo race course, the kabuki theater and Sanjō, as well as Shijō streets, are all carefully depicted. The seasons include New Year's with children playing with a battledore, Spring with the trees in blossom, and Summer with the magnificent procession of Gion festival carts under way. People laugh, play, gawk, fight and quietly relax for, as in most cities, there was something for everyone. Thus, by its very universality, paintings such as this appealed to the up and rising so called "common man."

9 *An Autumn Outing* 17.203
 Edo period, 17th century
 Color and gold on paper
 Height, 103.4 cm. (40 11/16 in.); width, 102.7 cm. (40 7/16 in.)

The first painting chronologically that is generally characterized as being a true ukiyo-e by scholars is the Maple Viewing Picnic Screen,

now in the National Museum in Tokyo, by Kanō Hideyori, who died in 1557. It is a pure genre painting showing people picknicking under brilliantly hued maple trees. Some seventy-five or so years later this same theme remained popular in the ukiyo-e artists' repertory.

In Hideyori's painting there are but few figures and the scene is a bucolic and reserved one. The Freer screen, done towards the end of the Kan'ei period, shows a great change. The number of figures increased, and no longer are they simple picnickers. They are now revelers, and the autumnal setting is pierced by raucous laughter, loud music, and the cavorting of inebriates and the infatuated. The courtesans stroll brazenly on the street, and one samurai embraces a girl while others promenade and carry branches of the beautiful maples. A party takes place behind a wind curtain, and it has degenerated to the point where a very portly gentleman has collapsed and rests his head in the lap of a courtesan. She tugs at his ear while another girl pulls on his arm trying to lift him once again into an upright position. Other figures practice the *shakubachi* or are engrossed around a game board. It is a scene of action and frivolity.

Mr. Freer purchased this painting in 1917, and when I commenced research on it I was immediately aware that it was but a portion of a larger work. There were certain distinctive characteristics about it that have always made it stand apart from other ukiyo-e I have seen. The figures are carefully painted and move with great grace. The most striking thing, however, was the rather fantastic array of designs used as patterns on the kimonos worn by the courtesans. The motifs are large and bold and include mattocks, axes, musical instruments, flower arrangements and bridges. The artist, although unknown, was distinctive in his treatment of the theme.

It was with great delight that I was shown a two-fold screen in a private collection in Japan in early 1972. The owner had never seen the Freer two-fold screen and, although the width varied, there was little doubt that now after fifty-five years of separation, pieces from the same composition had been rediscovered. In the missing panels, which I presently feel join to the left of the Freer screen, dandies and courtesans are shown outside a wind screen promenading and flirting with the coquettish courtesans; others view the maples and a group of porters carry a palanquin. It seems likely that there is some loss; however, on the adjoining panel the artist has portrayed another group seated behind a cloth wind enclosure playing musical instruments and games while, above them, a dandy sits on a bench and plays a samisen while a chorus of girls gracefully dance in a circle to the tune he plays. The pigments, as well as the patterns and the clouds of sprinkled gold leaf, prove without doubt that the Freer painting and that in Japan were once joined and that they are by the same master artist. It is hoped that a means can be found in future years to physically reunite them.

10 *The Shrine and Beach at Sumiyoshi* 69.6, 69.7
 Edo period, early 17th century
 Ink and color on paper
 Height, 122.6 cm (48 1/4 in.); width, 355.4 cm. (140 in.)

In Osaka not far from the old port of Sakai there exists an ancient shrine of Shinto worship. Its founder is believed to have been the Empress Jingō who traditionally is said to have reigned from 201 to 269. Her spirit along with those of four others is worshipped in its precincts, and through the years the shrine has become dedicated to the God of the Sea. Because of Japan's, and especially Osaka's, reliance on water, this center of worship has been very popular, and adding to its appeal has been the fact that the beach once was beautiful and dotted with pines and wisteria, and the waters were clear and filled with fish and clam. One can almost always identify the site by a landmark. for sometime during the Keichō era (1596-1614) Yodogimi (1569-1615), the consort of the Shogun Toyotomi Hideyoshi ordered an arched bridge to be constructed.

The Freer owns two pairs of screens representing this subject. In this one, which is the earlier of the two, the shrine, bridge, pagoda, and bell tower are depicted on the right screen. The scale is large and there is a spaciousness about the setting. On the left screen one almost feels the fresh air as the surf rolls in to touch the beach, and ships with strangely scalloped sails ply the waters. The trees dot the shoreline and small groups of people move about in the setting while puffy golden clouds with decorative patterns in gesso relief float through the air.

The people who have come to visit Sumiyoshi in the painting are typical residents of mid-seventeenth-century Osaka. There is a wide array of costume, hair style and classes represented. The priests perform a ritual before the sacred shrine while children and visitors come to watch the invocation. In the center before the bell tower a group of samurai and their attendants walk toward the shrine, while another group of townsfolk pause by the pagoda to chat. Resting against the graceful curve of a tree trunk is a pilgrim who pauses to relax and contemplate

the waves in solitude. Across the bridge a courtesan is about to alight from a palanquin and her retinue gathers about her while, at the bottom, a spirited picnic party is in full sway. Near the *torii* gate some visitors have stopped at a stand to purchase a cup of tea while fishermen pull a net from the water, with what they hope will be a full catch.

The style of painting is charming and naive in appearance, and it was probably done by an artist who often visited the pleasant beach and caught its spirit.

11

A Festival at the Sumiyoshi Shrine

00.25, 00.26

Edo period, 17th-18th century

Color and gold on paper

Height, 95.0 cm. (37 3/8 in.); width, 171.0 cm. (67 5/16 in.)

The restful atmosphere of the previous pair of screens is abruptly changed in this small pair of two-fold screens of the same subject. Although the beach area depicted is smaller, it is alive and teeming with people. The time, in all likelihood, is the first of August when the shrine's annual festival was held.

If one compares the painting with the other Sumiyoshi screens, it is evident that time had passed and the beach setting had undergone change. There is now a second bridge crossing the stream, and it is less arched. The temporary tea vending stands have been replaced with sturdy structures, and villas or houses of pleasure have sprung up in the sand. It is a clear-cut lesson in nature and man's misuse of it.

The pleasures of man dominate the scene. On the right screen a woman with her whisk prepares a cup of tea for a client while others await their turn. There is no formality, and the pleasantries of the ceremony are forgotten. Elsewhere, figures wade into the water to gather clams, and, in addition to the regular variety of vessel, a covered excursion boat moves through the water. At the bottom, guests arrive at a party that is already in full swing with dancers so engrossed that they are unaware of all else about them. On the left screen, a second party is under way and a small group has passed through the *torii* and crossed the bridge. A woman rides

on horseback across the beach and, to the right, a candy vendor has set up her stand and a child pauses, fascinated by the sweet wares. The only somber note in the painting is the appearance of a nun who has hung up a religious painting of the *mandala* variety. Though all is carefree about her, the painting she explains to a small attentive group is most serious. It resembles the Ages of Man combined with the Last Judgment in Western art. The sun and moon are suspended in the sky while crossing what we might term the bridge of life, is a procession. The figures advance from infancy to old age as they move along life's path. Below this road are scenes of the torments of the Buddhist Hell and, in the lower right corner of the *mandala*, the rebirth of good souls is depicted. The nun points to the character for heart written on the center of the *mandala*, and is obviously advising the faithful to be of good heart and mend their ways, for the road of life cannot be escaped and the wages of sin lead to Hell.

In the third quarter of the seventeenth century fashions had started to change. Sleeve lengths were shortened, and approached the Genroku period (1688-1703) fashion. The hair style used in the screen is the popular *Hyōgo-mage* formed by piling up hair on the head and twisting it into a knot. It was a coiffure particularly popular in the Osaka and Kyoto region. As all paintings, this one bears the distinctive trademark of its artist, for the clouds are not simple fluffy edged masses. Instead, they expand from bands at the top that snake their way into the composition, and only after they reach the setting do they puff out.

- 12 *The Bon-odori* 01.171
Edo period
Colors and gold on paper
Height, 33.0 cm. (13 in.); width, 76.8 cm. (30 1/4 in.)

Dance has always been a part of the folk festivals and celebrations of Japan. Its role in history is important, for it was partially through dance that the Sun Goddess, Amaterasu Omikami, was lured forth from a cave whence she had retreated after being shocked by her brother's excesses. When she withdrew into the cave, darkness descended upon the land. The sound of dancing piqued her curiosity, and as she stepped forth from the cave the land was once again bathed in radiant light.

The circle community dance shown on this fragment from a handscroll is associated with Buddhism. It is known as the Bon-odori, and the performers rejoice for the souls who have been liberated from the suffering of Hell and have now entered a state of paradisaical bliss. The Bon festival itself is known as the Feast of the Dead, the Festival of Lanterns, or Festival of Souls. Traditionally, it was celebrated between the thirteenth and sixteenth of the seventh month of the lunar calendar. It is a memorial day, though not one of sadness. In the Freer painting, thirty figures move gracefully counterclockwise which was typical of early ukiyo-e. The robes still have relatively long sleeves, and the employment of textile patterns of an identifiable nature rather than abstract designs, as well as the *Hyōgo-mage* hair style, mark the work as being prior to the Kambun period (1661-72) and a product of the Kyoto-Osaka region. The artist has imbued his work with great life, and the music of the flute, drum, and samisen player in the center of the ring is almost audible. They are joined by what may be three mime characters. The skill of the composition is such that, although the figures move rapidly they do so with great grace, there is no danger of their colliding. The artist accomplished this by making the dancers at the bottom of the circle bend forward, and the movement of their bodies and legs provides the momentum to carry the viewer's eye up to the quieter and more graceful dance steps performed at the top of the ring. By their gestures the moving figures express their individual character which is already partially evident from their costumes. They often wear unusual hats and one has written on his robes the prayer formula invoking the Lotus Sutra, *Namu-myōhō renga kyō*.

13 *An Autumn Picnic* 02.91
 Momoyama period
 Color and gold on paper
 Height, 159.0 cm. (62 5/8 in.); width, 363.0 cm. (143 in.)

An outing of priests with their youthful charges is the subject of this non-Sunday school picnic. It is a most unusual theme that is beautifully painted. The monasteries and military caste of Japan which were totally male oriented led to a great deal of bravura, and that super maleness fostered existing homosexuality. Such is the theme of this screen in which the subject is handled objectively. Neither the youths nor the priests are portrayed as evil; instead, the treatment is one of joy and happiness.

The setting for the picnic is a riverbank under a willow tree. The youths are accompanied on their outing by four priests. In addition to these, the only adults are an attendant, a boatman and four dwarfs. Some of the boys serve two of the priests and keep their sake cups filled. There is an obvious camaraderie between the two groups. The only female present is a young girl with long straight hair, who is seated on a rug and holds a sake vessel. Two other priests are joined by youths in a boat poled by a rural boatman. The small vessel is filled with chrysanthemum, lotus, and other flowers signifying that the season is autumn. The youths play mischievously. Two of them fish and have placed their catch resembling minnows in a ceramic tray. Two others splash water at the group in the boat while a group of three on the right gather small pebbles which they will throw at two birds perched in an old gnarled tree. On the far left one is startled by the presence of four dwarfs. They have been brought along to entertain the youths. Two demonstrate sumo wrestling with one of the youths towering over them raising his folding fan in place of the traditional *gumba* and serves as

referee. A third dwarf has discarded his clothing and two youths have also stripped to their loincloths, probably in preparation for another contest. Dwarfs very rarely appear in Japanese art. It is logical, though not proven, that they may have been used to teach sumo to youths, for they were alike in stature.

It is difficult to establish whether or not the youths depicted here were male prostitutes. Homosexuality was banned by law in 1648, and in 1652 the *Otoko Kabuki* (Youth Kabuki) was banned. It is possible that the youths here were but boys from a temple school on an outing rather than members of the *wakashu* group.

The screen is painted on both sides, and when Mr. Freer purchased it, he was very interested in the depiction of lion cubs at play on the other side, done in ink and signed with a signature reading Kanō Chikanobu and sealed. Chikanobu lived from 1660 to 1728, and the lion painting attributed to his hand is not very well executed. On a close examination one finds that the scale of the picnic painting has been increased with gold leaf added at the bottom. Thus, its original format was smaller. Stylistically, one finds a relationship between the facial treatment, posture, and clothing of the figures in this screen and the most famous Hikone Screen of the Ii Collection in Shiga prefecture. It, in all likelihood, dates from the Kan'ei period.

14 *Wrestling* 03.100
Momoyama period
Color and ink on paper
Height, 139.4 cm. (54 7/8 in.); width, 156.2 cm. (61 in.)

Wrestling was a popular sport, and on this screen the unknown artist has painted what appears to be a courtyard of a fine home that serves as a practice arena. It may well be a training school, for three groups of wrestlers are paired off, two adult and one composed of youths. Three contenders are seated on the ground resting. Two of these intently watch the matches while a third has placed his elbows on his knees and has dozed off. The only other figure in the practice area is a referee who, holding his *gumba*, the fan with which he signifies victory or defeat, watches anxiously as one wrestler lifts his opponent and appears about to toss him to the ground. The other pair is locked together as they jockey for a position of advantage whilst the youths, one with his hair loose, are about to come to grip again in encounter.

The foreground of the courtyard is clearly demarcated by a tile topped wall, and behind the wrestlers is the villa and its verandah which parallels the wall. This device is typical of early ukiyo-e, for the action though free was often composition wise placed in a confined area. This feature applies to the *Kamo Horse Race* screen (No. 6) and the *Equestrian Dog Chasing Archery Contest* (No. 5). It also was a common element in early Moronobu prints and, if one goes back into history, its source can be found in the Yamato-e handscroll paintings of Heian and Kamakura times.

Seated in the house is a young gentleman of rather distinguished mien. The practice match may well have been put on as a display to entertain him. Behind him is seated a young girl and an older person with a shaved head, who holds a fan in his hand similar to that held by the referee. Peering out from behind the slightly opened sliding windows on the left side are two other figures, probably servants in the house. In this work the use of a circle is employed to relate the figures. As has already been mentioned, it was a device commonly employed in early ukiyo-e. The artist has added interest by relying on a technique common in world art history, for wherever two figures are brought together there is a contrast in their flesh tones and their clothing, in this instance, the loincloths they wear. This simple and rather obvious element gives this rare work of the Kan'ei period added vigor.

15 *Entertainments: A Showman with a Monkey* 03.61
The "Narukira Dance" 03.60

Edo period, 19th century

Colors and gold on paper

Height, 28.3 cm. (11 1/8 in.); width, 33.4 cm. (13 1/8 in.)

These two paintings are segments from a handscroll, and quite obviously were executed by the same hand. It is not known how many scenes were included in the complete scroll; however, it is likely that there were a dozen.

In both of the paintings one can sense the growth of the figures in importance versus the setting. This change reached its flowering in the Kambun period (1661-72). In these two scroll fragments there is no longer a setting, and we are led to concentrate entirely on the performer

and the audience. A *sarumawashi*, an itinerant entertainer who has taught a monkey to dance and perform, is the subject of one section (03.61). The four figures as well as the monkey are delineated with great care and delicacy. The *sarumawashi* may, in this instance, be more than an itinerant for his robes are quite handsome and he also carries two swords, the mark of a samurai or retainer. His hair style, however, is not that of a samurai. This but points out the many areas of costume detail and coiffure that must be researched and still often remain unclear. The monkey standing upright wears a kimono and hat and carries a fan in its hand as it dances away. Its master has a leash about its neck and uses a baton to prompt its actions. The gestures the monkey makes resemble those of graceful dancers and, while it performs, a mother and two young daughters watch. The mother and elder child seem enraptured by the quaint performer while the younger child, much like an infant monkey, clammers up its

mother's shoulder and seeks her protection in alarm.

A young boy performing a dance once known as the *Narihira* is the central figure of the other fragment (03.60). He wears a gold *eboshi*, a tall cap worn by noblemen, and carries a fan in his right hand. At his waist is a sword, and tied to the back of his kimono is a large bunch of cut and arranged strips of white paper called *gohei*, which are used in Shinto worship. Their volume serves as a counterweight to the youths raised sleeve, and keeps him balanced. Another youth squats beside the dancer and is perched on his toes. To ease the weight of his body, he rests the edge of his folding fan on the ground. His face is very full, and he wears formal garb. On the opposite side an older man with a sword at his waist and clad in *kataginu* and *nagabakama* (very formal ceremonial dress that accented the shoulders and long trousers which trailed behind the person giving the impression that he was kneeling) lifts the folds of his trousers slightly as he moves forward. On his robe is a crest which, as yet, has not been identified. It consists of an eleven-petal chrysanthemum with the *kanji*, character, for one beneath it. On his trousers is a crossed oak-leaf crest. Both of these insignia, in altered form, were later used by kabuki actors.

Although the dance the youth performs is called the *Narihira-mai*, one is not absolutely certain of the identification. The *Narihira-mai* was reported to have been popular in the Keichō period (1596-1614). The name probably stems from the fact that the dancer donned court costume similar to that worn by the great poet, Ariwara Narihira (825-880), who provided much of the love intrigue theme for the *Tales of Ise*. Narihira's quiver and arrows are replaced in this Edo period updating by the *gohei*. A dance in which similar costume is worn is known as the *Daishō-mai* (Big and Little Dance).

Detail of 03.61

16 *A Boy with a Fan* 05.96
Edo period, late 17th century
Color, gold and ink on paper
Height, 125.5 cm. (49 7/16 in.); width, 52.8 cm. (20 13/16 in.)

Dancers who postured and, with slow dignity in movement and gesture, entertained and unfolded the story of their dance were another theme common to early ukiyo-e. The patrons of the ukiyo-e school were interested in the pleasures that they enjoyed rather than in pure landscape, classical romances or literary and pedagogical themes. The parties, picnics, and performances were all appealing, and the artists turned to producing them in volume.

Many early single figure studies took the form of dancers who normally used fans as part of their terpsichorean interpretation. One of the earliest examples of these is a small six-fold screen belonging to the Municipality of Kyoto. On each panel there is painted a single performer placed against a solid gold leaf background. The girls seem frozen as if caught in a specific moment of the dance, and, though it may appear static and counter to the usual action of early ukiyo-e, one must keep in mind that it is a formal dance that they perform rather than a festival or joyous picnic encounter. The figure of what, after much thought, we have settled upon as being a boy dancer in the Freer is very similar to those on the forementioned Kyoto screen.

The boy has a full face rather like the youth attending the *Naribira-mai* dancer (No. 15). His hair is bound into a topknot and the foreportion of his scalp has not been shaved which was a standard procedure. He wears a simple underrobe, and over that is clothed in a kimono utilizing three patterns. The upper portion is decorated with stylized chrysanthemums against a deep red ground; the middle area is composed of a diaper pattern against a green background; and the lower third is of a pale blue with a pine branch motif. He grasps an open folding fan against his body. Instead of gripping it by the handle, the plump fingers of one hand curl over the fan and hold it in place. The fan itself is decorated with a beautifully executed painting of autumnal flowers done in the Kanō manner.

The boy resembles a cutout and, in truth, that is what this painting is. When it was remounted a number of years ago, we found that only the figure and a few small areas of gold leaf were original. A restorer at one time had salvaged it and floated it onto a new gold leaf surface. There, however, is little doubt that it is related to the other fan dancers.

17

A Courtesan

03.70

Kambun period (1661-72)

Color and gold on silk

Height, 85.3 cm. (33 9/16 in.); width, 32.5 cm. (12 13/16 in.)

It was after the middle of the seventeenth century, in the 1660s, that single figure representations of courtesans and performers became most popular. Numbers of these were quite obviously produced though, unfortunately, today not many survive. The girls in these paintings were the ideal beauties of the age. They are shown without any background setting and float ethereally on the paper or silk upon which they were painted. In general, the body is turned so the pose is two-thirds and they all appear to be in the midst of walking or dancing, and thus are rarely static in appearance. In this painting the courtesan wears a beautifully brocaded robe and, with her tiny hand and toothpick-like fingers, raises the front of her skirt to assist her in walking. One wonders how she will ever support the weight of the cloth. The extremely small and delicate hands are a trademark of the Kambun period figures, as are the delicate features.

In painting a work of this nature the artist was faced with a challenge, for since the theme was popular and only a limited number of postures or stances adapted themselves to the format, he had to somehow gild the lily in order to make his work vary from those of others and be interesting. The miraculous patterns of the kimonos provided him with his means of individuality. The Kambun figure paintings were, thus, compositions relying heavily on color and pattern rather than action. In this one, the deep vermillion robe is embellished with fans, maple leaves and seaweed floating on a moving sea with breakers. Each fan pattern differs, and the range of colors the artist employed is rich. The movement in the textile design assists in making this charming and beautiful lady alive.

- 18 *Actor Portraying a Woman* 03.68
Kambun period (1661-72)
Color and gold on paper
Height, 85.8 cm. (33 3/4 in.); width, 33.0 cm. (13 in.)

Were it not for the presence of a theatrical crest on the *uchikake* (over-dress) worn by this figure, one would conclude that it was a female portrait. The crest consists of a widespread inverted "V," and centered beneath it is a comma-like, *tomoe*, scroll. The user of this crest has not been identified; however, it is sufficiently close to those of known actors to make it more than accidental.

The features of the actor and his stance are typical of Kambun figure painting. They are executed with a very delicate line and the face is aristocratic and sensitive. The hair, rather than being highly styled, falls gracefully behind the back, and there is only a small white binding strand visible where the topknot is tied in place. The hands, which are very small, and the very thin fingers are also indicative of the Kambun tradition.

The viewer is led to concentrate on the sumptuous robes which contrast well with the distinguished appearance of the actor. In typical fashion the robe is gently raised signifying forward movement. Only one hand is shown, the other being hidden in the sleeve of the kimono. The *uchikake* is orange vermillion in color and is richly patterned with morning-glory vines and the blue trumpets of its flowers. Adding to the already elaborate design is a scattered pattern of tortoiseshell-like clouds and large petal-like forms commonly defined as being snowflakes. Scattered white dots complete the fabric. The kimono is of pale blue and has a white dotted motif with stylized plum blossoms scattered here and there. The *obi*, sash, is of a tortoiseshell-like diaper pattern fabric resembling that similar area of the *uchikake*. The figure of the actor nearly fills the space and, as was typical, is unsigned.

19 *A Dancer* 03.131
Kambun period (1661-72)
Color and gold on paper
Height, 87.3 cm. (34 3/8 in.); width, 29.0 cm. (11 3/8 in.)

A young man handsomely garbed performing the *Naribira-mai* is the subject of this painting. His costume very closely resembles that worn by the younger dancer (No. 15), testifying to the popularity of the theme in this period. There are several similar paintings in noted collections. It contrasts with the earlier discussed painting in that the performer is shown alone and in Kambun fashion without a setting.

The face, small hands and feet, as well as the use of delicate line for the features and the elaborate fabric of the kimono, are typical of the period. The ukiyo-e artists loved the pattern and rich color of the beautiful cloths produced by the skilled weavers of their land. As usual a performer wore a number of robes. The outermost one is white and has a pattern of *kiri*, paulownia leaves, and snowflakes. It is thrown off the dancer's right shoulder revealing a fine diaper patterned under robe. Floating on this background is a larger motif formed by two wisteria clusters sprouting forth from leaves and curving in to form crests. This insignia is known to have been used by three actors of the Ito family, Shōdayū, Imakodayū and Kōdayū. They were all skilled in the performance of female roles, and it is likely that one of them is represented here.

The youth raises one foot as he dances, and has hidden one hand in his sleeve. His hat and the *gohei* paper strips are gilt, and stuck into the back of his hat is a sprig of white cherry blossoms.

Hishikawa style; Genroku period (1688-1704)

Color, gold and ink on paper

Height, 87.8 cm. (34 9/16 in.); width, 28.9 cm. (11 3/8 in.)

This sumptuous and beautifully groomed woman wears one of the richest and most elaborately patterned robes I have ever seen in ukiyo-e painting. The design almost defies description for there are fish weirs, a water wheel, floating cherry blossoms, what appear to be stenciled gold and silver diaper motifs, and tie dyed bands of various color. Even the *obi* is of a complex nature with chrysanthemums, diaper patterns, and birds in flight. One can almost imagine the cost of a fabric such as this. It is equally important that we keep in mind how essential it was that the girls wear the latest fashion, and how keen the competition must have been to be best dressed and most desired.

If one compares this painting with those of the Kambun era beauties, one will note that changes have taken place. The proportions of head and hands to the body are more logical in this work of the Genroku period. In fact, the elaborately styled coiffure makes the head appear slightly too large. The girl's body is almost in true profile, and with her left hand she reaches around to hold her right sleeve close to her body as she walks. The forward bend of her head, protruding *obi*, billowing sleeves and hem form an S-shaped curve which became the common posture of ukiyo-e figure studies from this period on.

- 21 *An Actor in Female Role* 98.9
Genroku period (1688-1704)
Colors, silver and gold on silk
Height, 57.3 cm. (22 5/8 in.); width, 22.9 cm. (9 in.)

Once again we see the canon of proportions of the Genroku period in this painting that, in all likelihood represents an actor in a female role. The head is large in relation to the body, the wrist and fingers are sturdy, and the overall height of the actor is more natural than the idealized tall Kambun era figures. He inclines his head slightly forward, and with his visible hand raises the folds of his kimono to facilitate walking. Instead of wearing *tabi*, bifurcated socks, he stands barefoot with his feet firmly placed apart.

The robe worn by this actor is of reserved elegance. The artist used mica over a white ground to give the impression of a cloth of silver, and rising up from the hem are sprays of delicate *bagi*, lespedeza. On the robe there is a simple crest composed of two branches of *myōga* (*zingiber mioga*) curving forward to form a circle and embrace. It is known to have been used by two prominent actors of the Genroku period, Sodezaki Karyu and Tamagawa Sennojō. This information was provided many years ago by Ibara Toshirō, the author of *Nihon Engekishi* (History of Japanese Theater). Karyu played female roles until 1718 and was active in the Edo area from 1695 until 1699. In all likelihood, one of the two actors is represented here.

At the top of the painting there is a very cursively written inscription. It is a message of sadness and longing which permeates much of Japanese poetry. The mood it expresses is captured by the lowered head of the actor and the solemn expression. Although the text is not entirely clear or easily decipherable, a free translation at this point is as follows:

*Waiting for somebody is painful. Though that is so, I will
endure until the dew comes.*

22

Autumn at Asakusa 06.266

Cherry Blossom Time at Ueno Park 06.267

By Hishikawa Moronobu (d. 1694), Edo period, 17th century

Ink, color, and gold on paper, signature and two seals

Height, 165.6 cm. (65 3/16 in.); width, 397.8 cm. (144 13/16 in.)

Hishikawa Moronobu has often been credited as being the founder of the ukiyo-e school. There were obviously many fine artists who preceded him in point of time and, though he was not the innovator of the style, much credit is due him for he promoted ukiyo-e and was one of the first to proudly and without hesitancy sign his name to these paintings and prints.

Although the accurate date of Moronobu's birth is not known we are able to reconstruct it, for we know that a Buddhist layman, Yūchiku, the name Moronobu assumed on taking the tonsure, died on the fourth day of the sixth month of 1694. The biographers also tell us that he was in his seventies at the time of his death. Thus, his birth must logically be placed at sometime between 1615 and 1625. His birthplace was not Edo, but appears to have been in Hoda-mura, Heguri-gun in Awa Prefecture. Moronobu at an early age received training in the artistic crafts, for his father, Hishikawa Kichizaemon Michishige, was known as a designer and craftsman of textiles. Sometime during the Manji era (1658-60) Moronobu came to Edo and soon became totally captivated by the bustling activity of this rapidly growing city. His marriage to Edo and the life of the city was a happy one and Moronobu paid tribute to it in his work, for identifiable landmarks of the town appear. He also never seems to have forgotten his heritage, for his compositions are packed with excitingly patterned kimono and rarely does a design repeat. In fact, some of his printed books are the equivalent of pattern

books. *Kosode Gohinagata* (Patterns of Wadded Silk Garments) published in 1677 is such a work.

The illustrated books and single sheet prints of Moronobu are fairly frequently seen in exhibitions and collections. His paintings are, however, much less often encountered and, although quite a number of paintings are ascribed to him, few can be accepted as correct. The pair of screens in the Freer, as well as the genre handscroll in the Tokyo National Museum, are rare specimens. Adding to the importance of the Freer screens is the fact that they depict known places in Edo. In pre-Genroku period ukiyo-e it is quite common to find oneself visiting the sights of Kyoto. It is only logical that Edo was similarly portrayed though these paintings evidently did not survive, for Edo was plagued by catastrophic fires. A major conflagration in 1657 engulfed and destroyed most of the city. Moronobu, thus, is one of the earliest artists whose pictorial account of the city survives.

Genroku Edo is the subject of the Freer screens. On the right one, the happy throngs of the metropolis are shown enjoying the maples at the Kannonji Temple located in Asakusa. The Sumida River flows nearby, and on the opposite bank of the river is Mukōjima with its houses of pleasure. As in the pre-Genroku tradition, all levels of society are shown. A geomancer tells fortunes, pilgrims visit the temple, an actor strolls, merchants hawk their wares, and a traveler rests in her palanquin as her attendants ask directions. This same theme appears in a number of smaller paintings attributed to Moronobu. At the far right a samurai and his retinue move forward while, on the river, excursion boats and a ferry ply back and forth. Across the Sumida one forgets the cares of this world and surrenders completely to the pleasures of wine, women, song, and massage.

Cherry blossom viewing and picnicking near the Kan'eiji Temple at

Ueno is the subject of the left screen. This temple was first constructed in 1625, and a number of members of the illustrious Tokugawa family are buried within its precincts. On the far right is the Kuro-mon, the black gate that, until quite modern times, stood in front of the site of the present-day Tokyo National Museum. The Shinobazu pond appears in the foreground, and a wonderful array of pilgrims, picnickers, and revelers, the townspeople of Edo, occupy the landscape. The artist has given us a bird's-eye view of the scene, and the clouds, instead of being heavy gold bands, are made up of finely cut scattered gold leaf. They create a more realistic sense of mist enveloping the scene and permit the viewer's eye to rest, easing the transition from group to group.

Moronobu has painted on these screens some 394 residents of Edo. Save for the occasional repeat of a somber male robe, it is a veritable catalogue of Genroku fashion. The screens are signed Bōkoku Hishikawa Moronobu Zu (Painted by Hishikawa Moronobu of Awa Province) and bear two seals. The upper one appears to read Moronobu whereas the lower one is unintelligible. This pair of screens is, to my knowledge, the finest existing masterpiece by Hishikawa Moronobu, one of the first pioneers and documentable great masters of Genroku period ukiyo-e painting.

Detail of o6.266

- 23 *A Courtesan and Attendant* 98.7
By Hishikawa Morofusa (active ca. 1688-97), Edo period
Color on silk, signature and two seals
Height, 80.0 cm. (31 1/2 in.); width, 32.4 cm. (12 3/4 in.)

Hishikawa Moronobu's oldest son followed in his father's footsteps and also became an artist of some note. He studied painting with his father and, unfortunately, came too closely under his shadow to ever develop an individual style. We do not know when he was born, though he is believed to have resided in Edo, and his period of activity corresponds roughly with the last six years of Moronobu's life. Morofusa had a fondness for his grandfather and father, for he also made use of two names they had employed, Kichizaemon and Kichibei. Inoue Kazuo, in his *Ukiyo-e Shiden* (Biographies of Ukiyo-e Masters), reports that Morofusa did not remain active for more than about ten years, and it is believed that sometime around 1697 he abandoned painting and print designing and pursued the traditional family profession of dyeing and designing fabrics.

Even without a signature, one could immediately spot this painting as being a work of the Hishikawa studio. The faces of the two figures and treatment of their hair provide the clue. Moronobu and his pupils made the mouths and eyes of their figures very small. In addition, to indicate depth and show the fashionable hair style of the period, they divided the coiffure into sections and left narrow blank areas to separate them. The hair is always very well groomed and kept snug to the head and the neck. The Hishikawa artists also used fine lines that did not vary much in thickness to delineate the clothing and the figures wearing them.

A courtesan walking to her right is the subject of this delicately executed painting. She turns her head backwards to address her young attendant who is shown in profile. In a manner we have seen before, one arm is tucked into her sleeve while she raises her skirt with her left hand to assist in walking. Pale silver, grey, and pink are the colors of the robe, and it is patterned with a discreet small white chrysanthemum motif. On her kimono there is a simple crest consisting of a small group of chrysanthemums.

Morofusa was a competent, but not a great artist; his paintings are very rare. He also is known for his illustrations of erotic books. He signed this work *Yamato-e Hishikawa Morofusa Zu* (A Japanese Painting by Hishikawa Morofusa) and placed on it two of his seals. The upper one set in a jar-shaped form with a chrysanthemum collar reads Morofusa, and the lower seal reads Hishi. This subject of a courtesan and her young attendant called a *kamuro* was one of the most repeated themes in ukiyo-e.

24 *A Gentleman Visiting a Lady* 00.110
 By Tamura Suiō (active ca. 1680-1730), Edo period
 Ink, color and gold on silk, signature and seal
 Height 51.5 cm. (20 1/4 in.); width, 80.2 cm. (31 9/16 in.)

The number of artists who produced ukiyo-e paintings was great and, in general, very little documentation exists to assist us in learning more about them and their work. To do research, one must turn to the surviving paintings, prints, or book illustrations by a particular master. Complicating the matter is the fact that several artists limited themselves to paintings and, thus, one does not have the benefit of publishers' marks or colophons which are of great value in assisting scholars.

Tamura Suiō is a very rare master. I have seen less than a dozen paintings attributed to his hand. The quality of these paintings is extremely high and one almost senses that they are slightly outside of the realm of pure ukiyo-e. Normally, a setting or props are part of his work in contrast to the ethereal Kambun beauties or the portraits by the close followers of Moronobu. In the work of Suiō, there is an added sense of refinement and we can see reflected his firm grounding in Kanō

academic tradition. As an artist he was active during a period spanning the 1680s until the 1730s. A curious fact is that one of the pseudonyms he is purported to have used, Bōkanshi, was also employed by the great lacquer artist, Ogawa Haritsu (1663-1747), who is more commonly known to us as Ritsuō. A slight twist is added to this coincidence in that Haritsu also did produce some paintings in the ukiyo-e manner. I do not feel, however, that they were the same person.

The Suiō painting shown here is one of great beauty and is in excellent condition. On it the artist has painted a scene derived, in all likelihood, from literature and suggestive of the ever popular *Tale of Genji*. On the right, one peers into a room wherein a most beautiful young lady lies on her bed of *futon* (padded quilts). She is busily engaged in reading by the light of a floor lamp. The room is handsomely decorated with a protective folding screen, a decorated dado for the sliding doors, a clothing rack holding her kimono and an incense burner. Outside the open room is a verandah, and to the left strolling along approaching the room is a handsome young man clad in a beautiful robe with willow, cartwheel and chrysanthemum patterns. A maid accompanies him and she carries one of the youth's swords and his outer cloak with a monkey patterned cloth. A cherry tree is in bloom and, before the verandah, a peony blossoms. If one were to solely view the peony, the painting would be called Kanō school. Suiō's compositions are quiet and genteel. He signed this work Suiōshi Hitsu (The Brush of Suiōshi) and placed on it a jar shaped seal read Sesshin.

25

Country Scenes

03.47, 03.48

By Hanabusa Itchō (1652-1724), Edo period

Color and gold on paper, signature and seal

Height, 77.0 cm. (30 5/8 in.); width, 380.6 cm. (149 7/8 in.)

There is some disagreement as to where to place the artist Hanabusa Itchō in Japanese art history, for he is a fusion of many styles and often his work is not of an ukiyo-e nature. He was, however, very capable of working in that manner and, thus, for our purposes he is included in the school rather than being considered as the founder of a new one, the Hanabusa school. Itchō was born into the Taga family, and his father, Hakuan, was a resident of Osaka and was employed as a doctor and fencing instructor to the Lord of Ishikawa, Ise Kameyama. When Itchō's father was ordered to move to Edo, his son accompanied him. The year was 1666 and the city was recovering from the Meireki fire of 1657. While in Edo, Itchō entered the studio of Kanō Yasunobu (1613-85) and commenced to study that style of painting. He also became aware of Tosa school painting, and it is likely that he was exposed to work by Matabei and Moronobu. He appears to have moved in popular intellectual circles for he also studied haiku poetry composition with the great Matsuo Bashō (1644-94) and calligraphy with another noted master, Sasaki Genryū. An unusual element in Itchō's biography is that he spent much of his time in exile or confinement. From the fifteenth day of the eighth month of 1693, for approximately six years, he was imprisoned and then, once again, in 1698 he was exiled to Miyakejima for almost eleven years. The cause of this period of exile seemed to stem from his having done a satire on the life of the Shogun Tokugawa Tsunayoshi (1646-1709). Only upon Tsunayoshi's death was Itchō pardoned and permitted to return to Edo. While in exile, it is reported that Itchō continued to paint and sent his work for sale to Edo in order to support his elderly mother. He used many pseudonyms, but one has special significance, Hokusō-ō (The Old Man of the North Window). It is believed that, while banished, Itchō looked out of his window to the north towards Edo and longed for the day he would return home. He had great skill and many pupils. His own elder son adopted his name upon his death to become the second generation Itchō. Other pupils include Isshū, Issui, Ippō, and Kō Sūkoku.

Itchō's exile meant that for long periods of his life he was absent from the great metropolis of Edo. In this pair of screens his subject matter is

scenes of country life. The screens are filled with happy vignettes. Itchō interwove the seasons into the setting, and the paintings recount the tale of the planting, growth, harvesting, and storing of rice. There is little crowding and the open space of the countryside is beautiful. Itchō's figures are in a sense brittle. They are composed of but a few lines, and there is no waste of brush strokes. They all appear very active and on the go. Even when shown in repose they seem alert. On the right screen a temple school is shown, and then we are led through the village street, cross the river by ferry, and join in the festive ritual planting of rice. The typical straw-like haired country bumpkin children rush hither and yon. It is not a scene of high fashion. On the left screen people come to watch itinerant actors performing on the stage of a Shinto shrine, *Kagura-dō* (sacred dance hall). Further along in the village the rice has been harvested and is threshed and bagged prior to being taken to storage. It is a lovely setting. Itchō's great sense of color and action keep each panel alive. He has signed the right screen Hokusō-ō Itchō Fude (The Brush of Hokusō-ō), and placed a seal read Ai-mo-ko (Fond of Copying the Ancients) on it. On the left screen, he signed Hokusō-ō Fuji Nobuka Ga (Painted by Hokusō-ō Fuji [wara] Nobuka) and placed his seal read Hanabusa Uji (The Hanabusa Family).

26 *A Panoramic View of the Twelve Months* 04.136
 By Hanabusa Itchō (1652-1724), Edo period
 Ink and color on paper, signature and seal
 Height, 28.8 cm. (11 5/16 in.); width, 863.0 cm. (315 in.)

This handscroll is one of a pair. Itchō divided the year in half, and on each scroll depicted the pastimes, occupations, and festivals covering six months. They show a blending of ukiyo-e and Kanō styles and there is a freshness found in Itchō's use here of pastel-like tones. They appear to be studies, and it is possible that they were intended as sketches for a more finished work. Normally, in ukiyo-e painting the artist made great use of outlines for figures, landscapes and settings. In this work, Itchō employs washes and often discards the confines of outlines. It may reflect his desire for freedom and chafing at the restrictions of his enforced exile.

In this first scroll the seasons covered are January through June. Itchō's knowledge of the countryside and everyday life is immediately evident. His people are ordinary, and on these scrolls he has documented with ease and precision the year in Japan. In his lyrical treatment of his neighbors, it is manifest how much he loved his land.

The first scroll opens with New Year scenes. The initial painting on each scroll is done in larger scale, and on this one a figure draws the first water on New Year's Day from a well. The festivals that Itchō documented in his painting are the common ones, and they are treated in an informal and rural manner. They lack the sense of spectacle that is usual in the early ukiyo-e treatment of such themes. Often the uncommon is depicted; for instance, at the end of the first month, men and youths are shown burning the wilted New Year's decorations. The *Hatsu Uma* (First Horse Day) festival at a Shinto shrine dominates the second month, the Doll Festival the third, and the Birth of Buddha the fourth—which is part of the section shown in the above illustration.

In it people visit a mountain temple, perform farmyard chores, purchase flowers from a vendor, pay their respect to the image of an infant Buddha, gather insects for a cage, and stop to view a huge painting of Kanzan and Jittoku during what appears to be its airing. The fifth month is devoted to the Boys' Festival and rice planting, and the sixth month is dominated by the river festival in Edo, temple visits, and the drying out of apparel after the spring rains.

There is a freedom and carelessness about Itchō's line as shown here. The work is spontaneous, not only in theme, but also in execution. This, combined with the fresh and light color, makes it a most pleasing painting.

The second scroll includes the Tanabata Festival, village celebrations, a Chrysanthemum Festival, rice harvesting, the coming of autumnal cold, and housecleaning preparations for New Year. Thus, the calendar is complete and Itchō has taken us on a delightful excursion of the year. Both scrolls are signed. On the first one the signature reads, Hanabusa Itchō Sho, and it carries his Kunju seal. The second scroll is signed Hokusō-ō Itchō and carries his Kunju seal.

小倉 政 徳 子 画

By Kaigetsudō Ando, Edo period, early 18th century

Ink and color on paper

Height, 98.1 cm. (38 5/8 in.); width, 45.1 cm. (17 3/4 in.)

The beauty of the Kambun period who was presented in solitary splendor set the theme for much that was to follow in ukiyo-e painting. Though the Japanese loved large group presentations, it was the single or small figure study that most appealed to them. There are several reasons for this. First, it is but logical that a single figure is more personal than a mass of people. Thus, its basic individual appeal is greater. Second, the large format of screens on which crowds or festive events were depicted were expensive and, thus, could be afforded by but a few and were more difficult to display or use. Third, prints focused on the great actors or courtesans of the age, and the paintings followed suit and returned to an already existent capability which obviously sold well. Fourth, single figure studies were less controversial, and artists producing them were more unlikely to run afoul of government censorship regulations.

The group known as the Kaigetsudōs are, without doubt, the most noted portrayers of the beauties of the first quarter of the eighteenth century. No other artists of that age devoted themselves so entirely to the theme of feminine beauty. The dedication of the Kaigetsudōs to this cause added a sense of dignity and majesty to the status of the courtesan. Six artists used the Kaigetsudō name, and we know very little about them. The six were Ando (Yasunobu), Doshū (Nobuhide), Dohan (Nobushige), Doshin (Nobutatsu), Doshū (Nobutane) and Anchi (Yasutomo). Of the group, Ando and the two Doshū produced no prints to our knowledge and confined themselves to painting. It is believed that Ando was the founder of the group, and but few biographical facts exist about him. He is said to have lived in Suwa-chō at Asakusa, and in 1714 was sent into exile to Ōshima. The proximate cause for this appears to have been his assisting in arranging illicit liaisons between the very popular matinee idol, Ikushima Shingorō, and Ejima, the principal lady in waiting to the Shogun's mother. With but these few facts, we continue to remain in the dark about the Kaigetsudōs; however, it is likely that a studio workshop was established and that the master artist and his pupils may have pooled efforts to meet the demand for paintings.

The work attributed to Ando is particularly well done. It was Ando who developed monumental portraits of courtesans. Kaigetsudō figures can easily be identified. As in this example they appear majestic. This is partially accomplished by having almost the entire space available filled by the figure. Settings were generally excluded and, by the use of heavy outlines, the courtesan was made to stand out. It is almost as

though she were wrapped in a cocoon. The Kaigetsudōs also portrayed the women in the height of fashion. The robes always have bold and daring patterns. In this instance, the design is one of iris and large roundels of the flowers of the calendar, including lespedeza, chrysanthemums and plum blossoms. Ando and the other artists of his group who painted also made use of broad areas of solid and brilliant color which added to the boldness and daring of their figures. In a fashion varying from that employed by Moronobu, the hair of the Kaigetsudō girls, as shown here, is combed back behind the ears and hangs down the back where it is tied together with a ribbon. Its only ornamentation is a comb set at the back of the head. The coiffure resembles that of the court ladies. Ando's women always have full and rather plump faces. Their features make them appear to be, at times, coquettish as well as endowed with intellect. The "S" curve stance is typical of the work of this school. Most often the head is turned in a direction opposite to that in which the rest of the body faces. This painting of a woman of the world is signed *Nihon Giga Kaigetsudō no Zu* (A Japanese Caricature Drawn by Kaigetsudō) in the typical Ando manner and carries a barely visible seal.

Detail of 66.2

28

A Courtesan

03.73

By Kaigetsudō Ando, Edo period, early 18th century

Color on paper, signature and one seal

Height, 100.4 cm. (39 9/16 in.); width, 47.0 cm. (18 1/2 in.)

A more forceful and bolder courtesan is the subject of this painting by Kaigetsudō Ando. Although she also turns her head to look over her shoulder, she does not tilt her head but stares forcefully ahead. Her raven black hair frames her face as it cascades over her shoulders and down her back. Ando, in his compositions, always balanced the angularity of the edges of the robes with the graceful curve of the body and the drapery folds.

This courtesan has clasped her hands before her causing her robes to bulge at the waist, and when this is combined with the full kimono sleeves, the volume so created stabilizes the figure. She wears a number of robes. The outer one, which appears to be a morning kimono, is of a grey and white striped fabric that is lined with a neutral plain orange cloth. Under this she wears two additional robes. The one next to her body is of a bright red, while the middle robe is white with areas shaded to blue, and a varied diaper pattern occupies these portions. She wears a brownish purple *obi*, the ends of which hang loose and flare out.

The paintings by Kaigetsudō Ando show his intense concern with pattern. The solid areas of color, as used for the kimono linings and *obi*, are most skillfully arranged so that they accent the patterned fabric. The projecting folds of drapery and textile patterns make the figure very much alive. In typical fashion Ando signed this painting *Nihon Giga Kaigetsudō no Zu* (A Japanese Caricature Drawn by Kaigetsudō), and placed on it his square seal bearing the characters read Ando. The word *giga* literally means a caricature or a picture done for pleasure. It is interesting to speculate as to how the Kaigetsudōs wished that word to be interpreted. With the hair of the figures combed straight and cascading down their backs in the court manner, could Ando and his followers have been comparing the two widely separated classes of women?

日本繪師柳子行菱川節保樹

29 *A Courtesan Arranging Her Hair* 98.114

By Hishikawa Moroyasu, Edo period, early 18th century

Color on paper, signature and two seals

Height, 86.2 cm. (33 15/16 in.); width, 41.9 cm. (16 1/2 in.)

It is quite obvious on viewing this painting that it is related to those produced by the Kaigetsudō artists and their pupils. A very tall and monumental courtesan is shown with her arms raised to her head as she places a comb and decorative hairpin into her hair. The height of the figure is accented by the vertical blue and white striped pattern of the kimono and the trailing end of the chocolate colored *obi*. These features combine with the raised arms exposing the full length of the kimono sleeves and make the girl's head appear even smaller.

This painting is by no means a masterpiece, either in its design or execution; however, it is very important historically, for it is the sole work that I know of by Moroyasu. It is signed Yamato-e Shi Ryūshiken Hishikawa Moroyasu Zu (Painted by the Master of Japanese Style Painting Ryūshiken Hishikawa Moroyasu). There are two seals on the painting. The square shaped bottom one is too rubbed to be legible; however, the jar shaped one above it encloses the characters read Ryūshi.

In searching through paintings of followers of Moronobu, one finds that the artist Furuyama Morotane, a pupil of Moroshige, executed a painting very closely resembling this one by Moroyasu. I have seen it published but once and that was in the *Ukiyo-e Taisei* (The Complete Ukiyo-e) printed by Tōhō Shoin of Tokyo in 1931. It appears as plate CCXV of volume two of that series. The two paintings are closely allied.

When one compares this Moroyasu painting to those of men who worked in the Kaigetsudō style, a similarity beyond design is present, for Moroyasu made use of the character read *ken* (house) with the name Ryūshi. In that sense it resembles the signature of other artists who worked in the Kaigetsudō manner, such as Baiyūken Katsunobu and Baiōken Eishun. Both of these men were active in the early eighteenth century. Eishun is said to have been of the Hasegawa family as was Furuyama Moroshige, the principal pupil of Moronobu. We can speculate on the possibility that there was a direct link to that early master and that, in turn, the Kaigetsudō school was an outgrowth of it. This Ryūshiken Hishikawa Moroyasu painting provides us with a new point of departure.

- 30** *A Scene from a Kabuki Play* 98.14
 By Torii Kiyonobu I (1664-1729), Edo period
 Color, ink and gold on paper, signature and seal
 Height, 41.0 cm. (16 1/8 in.); width, 52.6 cm. (20 11/16 in.)

Theater played a prominent role in ukiyo-e painting from the very earliest days. Being the major form of entertainment for the masses, it rapidly grew in importance, and ukiyo-e and the kabuki were wedded and flourished together. The representatives for ukiyo-e in this happy union were the artists of the Torii school, and until modern times they continued their hold over the pictorial art of the kabuki theater.

The person traditionally credited with founding the Torii school was Kiyomoto (1645-1702) who originally resided in Osaka but later moved

to Edo. In 1690 he painted his first billboard for the Ichimura Theater. His son Kiyonobu I (1664-1729) followed in his father's footsteps and became a master painter and designer of theatrical portraits. Upon his father's death, Kiyonobu ascended to his position as master of the studio and he was also devoted to the stage. Though he was a prolific artist, few paintings or prints which can be ascribed without question to his hand survive. We continue to know little about his life, other than that he took a wife in 1693 and she died in 1716. There are few other recorded facts, and a study of Kiyonobu I always becomes clouded in the sorting out of pupils such as Kiyomasu I and Kiyomasu II, as well as in the actual documentation of the origin of the school. It is now thought that Kiyomoto was not the founder.

In this painting, Kiyonobu I brilliantly portrays a moment in a play theme that has captured kabuki audiences since the introduction of the Soga story on the stage of the Yamamura Theater in 1688 when Ichikawa Danjūrō I appeared as Soga no Gorō. The Soga tale is an adventure thriller, and in it the brothers of this wronged family go forth to revenge the murder of their father, Sukeyasu. The play was altered from time to time to heighten its appeal to the audience, and the scene shown here is that titled the *nanakusa*, the seven herbs of spring, from the version of the play titled *Bandō-ichi Kotobuki Soga*. This play was first performed in February 1715 at the Nakamura Theater in Edo and, at that time, was joined with a secondary theme of the legendary Divine Herdsman and the Weaving Princess.

This version of the Soga story was produced in honor of the New Year and, thus, the title assigned to it. In it, Ichikawa Danjūrō II played Soga no Gorō, and he is shown brandishing a cutting board which he has smashed. He is about to enact his vendetta against his uncle Kudō no Suketsune who was played by Ogawa Zengorō. The third figure in the painting, who wears formal robes with a crane roundel motif, is Tomizawa Hanzaburō portraying Asahina no Saburō. He tries to restrain Gorō and prevent murder. Placed before Suketsune, whose eyes bulge out in alarm, is a second chopping board on which he was preparing the *nanakusa*. This custom was usually carried out on the seventh day of the first month of the year. Both Suketsune and Gorō, in addition to their personal crests, wear that of the Kudō family on their robes. It consists of a house-shaped elevation enclosing an abstract floral motif. Whenever it appears on a theatrical work, one is certain that the play deals with the revenge of the Soga brothers.

Aiding the identity of the actors of this lively composition signed Torii Kiyonobu, and carrying his simple seal read Kiyonobu, is a note originally mounted on the painting's back. It quotes from the *Kin-no-zai Shogei Kagami*, which is a chronology of Danjūrō II's roles. It states that the play was first performed in February 1715, and then identifies

the actors and their proficiency in the roles they played. The statement also reports that Hakuen (1741-1806), who was Ichikawa Danjurō V, on viewing the picture reported that Gorō was his grandfather Danjurō II and identifies the other actors. The note is signed Kyōkaen, another name for the comic ode writer Ōta Nampo (1749-1823), and is dated to May 1799.

Detail of 98.14

- 31 *The Kusazuri-biki Scene from the Play Hobashira Taiheiki* 02.251
Torii school, 18th century, Edo period
Color and ink on paper, seal
Height, 67.7 cm. (26 5/8 in.); width, 34.6 cm. (13 5/8 in.)

The many artists of the Torii school made their living through theatrical representations. Plays were constantly altered and portions of one joined with another to create fresh appeal and draw audiences into the theaters. One such play was that titled, *Hobashira Taiheiki* (The Ships Mast of the Taiheiki), which is a fusion of the famous story of the feuds of the Genji and Heike clans of the twelfth century with the Soga tale of vendetta. The particular scene shown here is that known as the *Kusazuri-biki* (the pulling off of the skirt of a coat of mail armor). From the stacked-box shaped crest we know that the dominant angry actor is the former Ichikawa Danjūrō II playing Shimozuka Gorō. He had retired in 1735 following illness, and his son had assumed his title whereupon he assumed the name of Ebizō. The shrinking actor is Ichikawa Sozaburō in the role of Nagasaki Kageyuzaemon. The play with this cast was performed in May 1736 at the Ichimura Theater.

The story derives from the *Tales of the Soga* in which it is related that Soga no Jūrō (1172-93) was dining one evening with his mistress Oiso no Tora and Hatakeyama Shigetada (1164-1205). When Jūrō's mistress served him first Shigetada took offense, and an altercation ensued. Soga no Gorō (1174-93), fearful for his brother Jūrō's life, rushed to the scene. He saw the shadow of Kageyuzaemon dancing behind the shoji evidently in an attempt to quiet the tempers of the others present. When Gorō encountered Kageyuzaemon he misunderstood his gesture inviting him to join the party. A struggle ensued as Kageyuzaemon tried to pull him into the room and Gorō was left behind holding over his shoulder the armor he had wrenched loose, while Kageyuzaemon sprawled on the floor.

This theme was often repeated by Torii artists, for it was a moment of great excitement and the play was popular. Gorō's outer robes are pushed off his shoulders to free his arms for the fight and he grimaces. His grotesque features are accented by the black makeup which highlight his eyes and the rouge applied over his face powder. The curve of Gorō's long sword cuts through the scene and adds to the sweeping gesture he makes as he tosses the armor over his shoulder. Kageyuzaemon in contrast appears startled by his fall, and his downturned mouth and clenched fingers and toes symbolize the intensity of the moment. Actually, the facial makeup of Kageyuzaemon is that usually worn by actors playing the Asahina role in Soga performances. The entire composition is packed with action and vigor. To add to the spatial effect, the artist, by use of color and line, modeled the highly stylized legs of the foreground figure.

The artist who produced this work is unknown. The painting bears but a simple seal read Torii. It was first exhibited in Tokyo in 1898 and, at that time, was attributed to Kiyomitsu. Fenollosa felt it was more in the Kiyonobu style while others, including Frederick Gookin, felt it was by Kiyomasu. All of these attributions remain open to question.

Detail of 02.251

32 *The Actors Sanjō Kantarō and Segawa Kikunojō* 01.6
Torii school, Edo period
Color and gold on dark paper
Height, 83.5 cm. (32 7/8 in.); width, 32.7 cm. (12 7/8 in.)

An encounter between two well-known actors who portrayed feminine roles is the subject of this unsigned painting by a Torii school artist. They are shown with their heads turned towards each other as they eye their neighbors' finery. The figure on the left is the noted Segawa Kikunojō I (1691-1749), who wears an outer robe decorated with a narcissus in water pattern. On it are two large crests with a tied skein of silk design called *yuiwata*. The kimono under this has an ivy tendril motif. The right figure can be identified by the butterfly crest on the outer robe with a pattern of plover in flight over a reed filled body of water. This actor is Sanjō Kantarō who lived from 1697 to 1763. Both performers' faces are full and the jaws are not angular. Their hair is dressed in a simple manner. Much like that used by the Kaigetsudō artists, it is pulled back tightly from the forehead and the ears are exposed. A comb is placed at the back of the head but, instead of cascading and hanging loose in the court manner, the hair is tightly bound together to form a projecting tail. It was a style that was to become more and more popular until about the middle of the eighteenth century. The figures with their small and delicate hands and plump faces are typical of the work of the Torii artists of that age.

- 33** *A Courtesan* 98.429
 By Miyagawa Chōshun (1683-1753), Edo period
 Color, ink and gold on paper, signature and seal
 Height, 37.0 cm. (14 9/16 in.); width, 58.1 cm. (22 7/8 in.)

The artist of this painting, Miyagawa Chōshun, is one of the ukiyo-e masters who never turned his hand to producing prints. He concentrated his effort on turning out paintings of lovely courtesans and handscrolls of the pastimes of the twelve months and theatrical performances. Chōshun, like many of his predecessors, established his own group of followers and pupils within the ukiyo-e school. He was born in 1683 in the Kaisei district of the province of Owari and, as the village he dwelt in was called Miyagawa, he took this as his family name. At an unknown date Chōshun moved to Edo and set up his residence at Shiba Ta-machi. He was employed by the Shogunate as a minor ward official, and seems to have dabbled as an artist. After some time his skill was recognized, for he had combined Kanō and Tosa traditions with those of his predecessors Moronobu and Kaigetsudō. The Shogun, recognizing his talent, asked him to join the academic artist Kanō Shunka in the repair of the Tokugawa mausoleum, the Tōshōgu at Nikkō. It is reported that Chōshun's son assisted him; however, he fought with and struck Shunka.

As a result of this incident, Chōshun was sent into exile to Nijima and his son Chōsuke's life was forfeited. It was a familiar pattern, for in the past, as well as in the future, other artists would conflict with the central authority.

Few paintings express quite so beautifully the languid quality of a warm summer day as this painting of a courtesan seated on a bench by Chōshun. The girl wears a beautifully patterned robe. The upper portion is white, and on it is a plum pattern placed against a broken trellis motif. The skirt portion of the robe is of a gray-green shade with large bamboo leaves scattered about on it. The courtesan's robe has slipped from her shoulders and the opening reveals her breasts. Her hair is fashioned in the Kaigetsudō style, and with her right hand she delicately holds a long pipe to her mouth. She is totally relaxed and at ease as she sits on a bench beside a stream. Actually, one is not overly aware of how impractical her support is. The bench is tilted at a crazy angle and certainly she could not remain on it long. Chōshun's treatment of the girl and placement of the willow tree leads our eye away from this awkward feature. The bench is but an element of artistic license.

Chōshun had a fine sense of color which is very evident in this painting. Often his works were brilliantly colored, yet they are not garish. The colors harmonize and balance each other in a most subtle manner. As an artist, one of Chōshun's contributions was to synthesize the Kaigetsudō monumentality with Moronobu's delicacy and charm. On this most handsome painting from his hand, he placed his seal read Chōshun no In (The Seal of Chōshun) and his signature Miyagawa Chōshun Ga (Painted by Miyagawa Chōshun).

34 *Festivals of the Twelve Months* 59.12
 By Miyagawa Chōshun (1683-1753), Edo period
 Ink, colors and gold on paper
 Length, 1442.4 cm. (567 7/8 in.); *makimono* width, 31.3 cm. (12 3/8 in.)

The pastimes of the twelve months were often used as subject matter by ukiyo-e artists, and Miyagawa Chōshun in particular turned out a number of delightful handscrolls using them as his theme. There is a certain similarity found in all of these scrolls, for in each of them the figures are handsomely garbed in beautiful robes, and happiness prevails. There is never a moment of sadness or anguish portrayed. On viewing them one feels as though Utopia was unfolding.

In general, the festive events portrayed by Chōshun were the standard ones such as New Year, the Birthday of Buddha, the Doll Festival, the Boys' Festival, the Bon Festival, Moon Viewing, Chrysanthemum Viewing, and Preparations for the New Year. The scene shown above is but a small segment, and it is symbolic of the ninth month. The verandah of a house is shown, as well as a simple room at one end of which is a six-fold screen and a floor lamp. Seated in the room enjoying sake and a musical interlude are four men of various ages. A youth strikes a hand-drum while a man wearing a cap drinks sake. Another man is sprawled out on the floor and peers into the garden, whereas a small attendant stares into the inner room to watch the action going on in there. We do not have a direct view of the interior scene, though it is reflected in silhouette on the shoji. It appears as though a figure is serving a tray on which rests a bowl of food to a seated person. The use of silhouetted shadows in this manner is beautifully handled, and it provides evidence

of the growth of Western influence in the art of Japan and the expanding search for realism. On the front verandah a youth is sprawled out full length on a red carpet and rests his head in his hands as he peers out into the garden. Seated by his feet is a bald man who claps away in rhythm with the drum beat. At the right edge of the verandah a clump of trees takes on an ethereal appearance as it vanishes into the mist. Seated on the side verandah are two other men. One is older and sips sake while the other, dressed in an elaborate robe, and with a folded fan in one hand, looks toward his youthful friend who strolls in the garden and admires the flowering chrysanthemums. Clumps of the flowers line a rustic rush fence, and a placid stream meanders by a willow tree.

The setting is one of great beauty and peace. Chōshun's perfect sense of color is evident in the robes and their relationship to each other, as well as the setting. We also see recaptured in his work something very prominent in earlier ukiyo-e. The lines of the roof, edge of the verandah, the posts and shoji all define space much as did the walls of the race track and the walls wherein the archery contest utilizing dogs took place. The regularity of the diagonally slanted boards of the verandah also point to a growing concern for true perspective.

Chōshun mastered his media and signed this scroll as follows: Yamato-e Miyagawa Chōshun Zu (A Japanese Picture Painted by Miyagawa Chōshun). It also carried his seal read Chōshun no In (Seal of Chōshun).

35 *A Courtesan and Attendant* 98.101
By Miyagawa Chōshun (1683-1753), Edo period, 18th century
Color and ink on paper, signature and seal
Height, 84.7 cm. (33 3/8 in.); width, 40.5 cm. (15 15/16 in.)

I would not be in the least surprised to have the uninitiated turn and ask in response to a painting such as this, “Didn’t they ever stay home?” In studying ukiyo-e one is overwhelmed by the number of courtesans resembling each other and dressed in voluminous outer robes, who step forth to stroll. These paintings were obviously one of the favorite forms of pin-up pictures and must have appealed greatly to the dandies and other patrons of these girls. As the girls promenade they display robes of sumptuous cloth revealing an ever changing assortment of patterns. The designs for these fabrics are fresh and creative, and very often are all that distinguishes one painting from another. As in any school of art, success and popularity lead to repetitiveness and eventually to decline.

The courtesan in this painting walks to her left. Her kimono is white and its skirt is folded back revealing its red lining. This robe is tied by a checkered blue *obi* and, over her kimono, she wears an *uchikake* (outer robe). It is loose and has slipped off her left shoulder as she raises her skirt to walk. The upper portion of this robe is patterned with a black and red plaid design, while the bottom pale grey portion has scattered over it varied hued chrysanthemum flowers. Sandwiched between these two designs is a light blue fabric on which is painted a landscape design done in ink with birds in flight, as well as at rest in trees. The courtesan’s young *kamuro* attendant looks in the opposite direction and wears a yellow kimono which is decorated with groupings of three cherry blossoms and an overall reed motif that is freely painted in sumi.

The faces of both of these girls are typical of Chōshun. The lower portion bulges giving the impression that they were well fed. In a human touch two strands of the courtesan’s hair have come loose and upset what would otherwise be a perfect coiffure. The contrast between maturity and youth helps to lessen the monotony of the oft-repeated theme. The painting is executed in a manner less meticulous and precise than Nos. 33 and 34. Chōshun placed on it one of his seals read Chōshun no In (Seal of Chōshun) and signed it Yamato-e Miyagawa Chōshun Zu (A Japanese Picture Painted by Miyagawa Chōshun).

36 *A Courtesan and Attendant* 01.9
By Miyagawa Chōki (active 1741-43), Edo period
Color, ink and gold on paper, signature and one seal
Height, 76.5 cm. (30 1/8 in.); width, 31.6 cm. (12 7/16 in.)

There is an incredible similarity between this painting and that by Chōshun, No. 35. There is very little known about the artist who signed himself here, Yamato-e Miyagawa Chōki Kaku (Painted by the Japanese Artist Miyagawa Chōki). It is quite obvious that he was a pupil of Chōshun, and it is possible that he was his son. There is, however, no documentation to support that claim, and there are few works by Chōki's hand which have survived. We know from a screen he painted that is in the Ōkura Shūkōkan Collection in Japan that he was familiar with Moronobu's work, for it is almost a direct copy of the Freer Gallery of Art Moronobu screen, No. 22.

The girls shown here have slightly thinner faces than those seen in the Chōshun painting. The courtesan's figure is also slenderer, though perhaps she was but pulled her robe closer to her body. She walks to her left and wears a red kimono with a white lattice pattern laid over it. Her *obi* is black and her pale blue outer robe has an overall motif of vine leaves and red, white, blue, green, black and grey flowers. Her attendant, who in this instance looks in the same direction and follows closely behind her, wears a greyish green kimono patterned with boughs of plum laden with white blossoms and buds. Her *obi* is striped in white, black, green, red and gold.

To further affirm his allegiance, Chōki placed beneath his signature a seal with his surname designation read Miyagawa.

37 *A Private Puppet Performance* 02.250
 By Okumura Masanobu (1686-1764), Edo period
 Color on paper, signature and seal
 Height, 39.2 cm. (15 7/16 in.); width, 62.5 cm. (24 5/8 in.)

The painter of this charming *uki-e* (perspective picture) of a puppet show staged for a select audience within a private villa is considered one of the great innovators in the history of *ukiyo-e*. His name was Okumura Masanobu, though like most artists he employed many pseudonyms including those of Bunkaku, Tanchōsai, Hōgetsudō, Shimmyō, Genroku and Gempachi. As many of his fellow artists, Masanobu also studied poetry, for it was fashionable to do so. He appears to have had an affinity for literature and, though he is not known as an author, he did establish and operate a print and book sales shop located in Tōrishio-chō of Edo about 1724. For this shop he used the names Okumura-ya and Kakujū-dō.

Masanobu's creative genius and innovations are more evident in the realm of the woodblock prints than in his paintings. Many scholars have claimed that he was the inventor of the *urushi-e* (lacquer prints) and that it was he who first applied mica to prints and introduced the pillar print. It was also Masanobu who was one of the pioneers in the realm of perspective prints and paintings. When one carefully examines

these claims, they are difficult to substantiate. Certainly, artists prior to Masanobu had made use of mica on paintings. In fact, it was very prominently used on the fourteenth-century *Kumano Mandala* paintings in the Freer Gallery of Art, as well as on the Morofusa painting, No. 23, of a courtesan and her attendant.

Masanobu's attempt at a Western style perspective as shown in this puppet performance composition is very entertaining. Though the center recedes in depth from the foreground, it deteriorates as we reach into the interior of this large villa, and side rooms begin to float in all directions. Actually, it is quite amazing that Masanobu achieved the success that he did. In the foreground of the large assembly hall a puppeteer manipulates a dancing figure. To the left of him, two chanters and a samisen player sit on a carpet and recite the story by candle light. Behind the tall Shoji on the left three additional puppeteers and two dolls with their props await their cue. On the right foreground Masanobu painted an elderly man who is seated with his back to us. He is probably the announcer of the program, and he looks to the rear of the room where in a side chamber a gentleman, who is quite obviously the master of this villa, sits. He is segregated from the rest of the audience who are arranged behind a six-fold screen whose panels contain fine slit bamboo windows. Hidden from the view of the male performers are seven seated women, while an eighth stands and is about to take her position behind the screen. Deeper into the room the silhouettes of two other women appear behind another shoji panel. At the very rear of the room a painting of Daruma hangs in the *tokonoma*, and a flower arrangement hangs on the wall. The painting is extremely rich in architectural details and the perspective treatment should call to mind the prints of the Nakamura Theater and the Yoshiwara. Good impressions of these can be found in the Art Institute of Chicago. Much like the former print, this painting is signed Hōgetsudō Okumura Masanobu Zu and carries the seal read Tanchōsai.

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38 *The Courtesan Takao and Attendants* 98.100

By Okumura Masanobu (1686-1764), Edo period

Color and gold on paper, inscription, signature and two seals

Height, 104.2 cm. (40 in.); width, 39.5 cm. (15 9/16 in.)

Most often in early ukiyo-e depictions of courtesans, an idealized version of a beautiful woman is shown. Rarely can one pinpoint or even suggest the identity of the person portrayed; thus, this painting by Masanobu is a great rarity. He has painted what appears to be the third generation Takao. There were eleven girls in history who assumed this name and, just as in the case of actors, the name was relayed from one girl of exquisite beauty to her successor. Our determination that it is the third Takao shown here is not without question. A check of the maple leaf crests which were worn by these girls links that found on the orange umbrella held over Takao's head by a male servant to most closely equate with the crests used by Takao III. As records are often incomplete, we can but use this as a guidepost. I must also point out that Takao III was active in the 1660s and Masanobu had not as yet been born. By the time he was painting, the fifth Takao had ascended to the title; thus, the problem we face here is a complex one.

The painting is a beautiful arrangement of color and pattern. The courtesan raising her skirt walks to the left. She turns her head, however, to look at her young attendant. Takao's robes are gorgeous for the patterns are rich and intricate. The kimono she wears is of deep red and a pattern of golden sheaves of rice is embroidered on the skirt and shoulders. The artist makes the embroidery evident by putting the pattern into relief. Over this robe she wears an outer robe with an intricate pattern of *sudare*, split bamboo blinds, with red and gold cords and tassels. Intermingled with the blinds are cherry blossoms. The sleeves and skirt of the outer robe are decorated with butterflies in a field of grass with cherry blossoms floating on the surface. This entire area in turn is placed on a fine white diapered patterned cloth. Fabrics with woven patterns over which additional designs were added were very popular from the late Momoyama period on. Takao's attendant wears a more reserved robe for it is black and patterned with a zig-zag motif resembling lightning or the eight-planked bridge so often utilized by artists of the Rimpa school. Sprigs of pine and their needles fill this red striped area. The male attendant, in contrast to the women, is a model of informality. He wears a very short blue robe which is decorated with pine needles and symbols from the *katakana* alphabet. Both the courtesan and the *kamuro's* robes bear the maple leaf crest of Takao; whereas, that of the attendant consists of a small triangular shape linked to the single line character meaning "one."

Of great interest is the carefully written inscription at the top of this

painting. It is signed Gomeirō-gi Hanaogi and also carries a seal read Hanaogi. It appears that the courtesan Hanaogi was a resident of a house called Gomeirō. The text purports to be based on comments made by the courtesan Takao in which she reaffirms her love and devotion for Date Tsunamune (ca. 1660), who was the third daimyo of Sendai. Freely translated the text reads as follows:

On reaching your mansion across the water, after our parting of this morning, what reception awaited you? I am anxious, I need not try to think of you because you are always in my thoughts. Respectfully. My Lord, you are yet in Komagata. The cuckoo calls. I have copied here in its original form the letter written by Takao of yore.

The poem commencing with the phrase “My Lord,” may actually be interpreted in two ways. A second rendition would be as follows:

My Lord, have you as yet reached Komagata; the cuckoo cries.

Both translations are symbolic of the sadness felt by Takao and remembered here by Hanaogi, a great beauty of later date. The mention of the cuckoo is symbolic for in Japanese poetry and literature its call is often associated with sadness and longing. The cuckoo even appears in the *Edo Meishō Zue* (Pictures of Noted Places in Edo) print series by Hiroshige where one is shown in flight over Komagata-dō.

This painting is signed Nihon Gakō Okumura Masanobu Zu (Painted by the Japanese Artist, Okumura Masanobu) and on it he placed two of his seals. The upper gourd shaped one reads Okumura, though in this instance he has used an alternate character rather than the standard one for *mura*. The lower square one contains two characters read Masanobu.

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Attributed to Okumura Masanobu (1686-1764), Edo period

Ink and color on paper

Height, 24.7 cm. (9 3/4 in.); width, 30.5 cm. (12 in.)

The theme for this painting is a familiar one though its actual identification is uncertain. Two actors or *wakashu* disguised as women are shown out for a stroll along a pass leading to a thatched hut in the hills. The principal figure has the shaved portion of his head covered with a cloth and two swords are tucked through the *obi* he wears. His outer robe is patterned with dolls representing court figures and flowering branches, while the lower portion has stylized *tachibana* (a variety of citrus) blossoms. Both this figure and his attendant, who shields him with an umbrella, walk on high *geta* (clogs). The attendant's head is also covered and his robe has a pattern of origami figures including boats and a scarecrow. The bottom of his skirt is decorated with maple leaves that fall upon cracked ice.

Masanobu and the other artists of his time had returned to the early ukiyo-e use of settings. Now, however, they are often done in wash technique, and are less formal than the earlier renditions. As we wander back to the rustic hut we pass handsome pine and maple trees. The structure itself is a simple cottage. It is small, has a thatched roof, and the shingles of the projecting eaves are held in place by rocks. A bamboo pipeline brings water from a mountain stream to the edge of a rocky cliff from whence it plummets as a waterfall. Seated in the hut with back to us is an elderly man who plays a *samisen* while across from him is a youth who also appears to be playing a musical instrument.

It is most difficult to ascertain the true theme; however, as mentioned earlier, there are parallels. The setting resembles that found in the print representations of *The Poet Teika on Horseback with Ōe Saemon and Nowake* in the collection of Mr. and Mrs. Richard P. Gale of Mound, Minnesota, as well as in the Watanabe Collection in Tokyo. On both of these the thatched hut of the blind poet and musician Semimaru (897-966) is visible. Semimaru was specially noted for his skill at playing the *biwa* (a four-stringed Japanese lute of Chinese derivation). In the Freer painting a *samisen* is substituted, and a visitor has already arrived at the hut.

40 *A Puppet Show: The Story of "The Potted Trees"* 98.505
 By Bunkaku, Edo period, early 18th century
 Color and slight gold on paper, signature and inscription
 Height, 138.3 cm. (54 7/16 in.); width, 363.0 cm. (142 15/16 in.)

A painting of great rarity and beauty is this representation of the Takemoto Theater in Osaka, and the snow scene from the puppet play *Onna Hachi no Ki* (The Women's Potted Dwarfed Trees). The painting is visually startling, for it is one of the most successfully composed perspective paintings of the age. The title of the play is clearly announced on the proscenium while, to the left, the curtain is visible and tied back into place.

The play was a favorite of the theater, and it illustrates the noble and benevolent character of Saimyōji Tokiyori (1226-63) of the great Hōjō family. Briefly recounted, the story tells of a loyal knight, Tsuneyo, who had fallen into disfavor and had been banished from the court at Kamakura to his estate at Sano. One stormy day he left home and, during his absence, a Buddhist monk came to his dwelling. When he arrived Tsuneyo's wife greeted him, and he asked for shelter which she virtuously refused. Later, when Tsuneyo returned home, the priest once again requested lodging which, this time, Tsuneyo refused for he felt he was too impoverished to serve as a good host for the priest. As the pitiful figure of the priest turned to walk into the wintry cold, Tsuneyo's wife felt great compassion for him, and she pled with her husband to call him back and share whatever meager lodging and food they had. Tsuneyo harkened to her entreaty and, as the evening wore on a great chill fell on the house, for all their fuel had been exhausted. Tsuneyo, in a gesture of sacrifice, burnt his three beloved dwarfed trees to provide warmth for the priest. During the long bitter night, the priest heard of the unjust cause of Tsuneyo's exile, and he offered his services as an intermediary in presenting Tsuneyo's plea to

the Shogun. The following morning he departed. One day Tsuneyo saw many samurai hurrying to the Capital. He asked the reason, and found out that the Shogun had summoned all loyal retainers. He was so moved by this that he joined the samurai, and once he reached the court he was summoned before the regent. As soon as he entered the audience chamber he noticed the regent to be none other than the priest he had assisted. As a reward, the regent restored his former rights and privileges and, in addition, presented to him three estates, one for each of his dwarfed trees he had sacrificed.

The setting on the stage provides the background for this play. At the left is Tsuneyo's humble house, and on the verandah rest his three dwarfed trees. His horse is shown in the snow-covered stable beside this, while deep in the interior of the house we can see Tsuneyo's suit of armor, a reflection of his former glory. Standing outside, two puppeteers manipulate figures, one obviously Tsuneyo's virtuous wife and the other the priest. The puppeteers wear rich robes and the dolls they manipulate are of a well developed variety. It was only in the 1690s that functional arms were introduced, and not until 1733 that the manipulators could make the figures' fingers move. The background setting of the stage is a snowy mountain landscape, and wandering in it is a third puppeteer who also manipulates a female doll. The rear wall of the stage is painted with a landscape of the Osaka region. Placed beside the sites are labels bearing their names. These include places such as Tobita, Imaniya Shinsui, Hirota Daimyōjin, Naniwa Daimyōjin, and others. Placed at the right of the stage is a raised red dais on which three chanters and a samisen player are seated. Before this, the announcer bows and welcomes the audience. His greeting is inscribed in gold on the base of the dais. It may be translated as follows:

Harken, harken, our audience from the East and West! I am indeed high in position, but it is my responsibility to speak to you in welcome from here!

How great is the satisfaction of the manager and his troupe to see you in such good spirits so early in the morning honoring Takemoto Chikugo-no-jō's theater in search of entertainment! As this is the case, our chanters and players, by special request of a patron, will fully enact before you the episode of the potted trees from the travels of Saimyōji and with this we solicit your kind attention.

The founder of the theater was the great Takemoto Gidayu (1651-1714). He opened this establishment on Dotombori Street in Osaka in 1684. The puppet theater has played an important role in the cultural life of that city, and even today its luster is not lost. As Chikugo-no-jō (Gidayu) died in 1714 it is logical to conclude that the scene repre-

sented on this screen was painted before then. Yoshida Teruji, however, in his *Ukiyo-e Jiten* (Dictionary of Ukiyo-e) reports a similar scene illustrated in a book titled *Konjaku So Nendaiki* (A Chronology of Virtue Ancient and New) which was published in 1727. Thus, the actual date in which this fine painting was executed is unknown.

Of major importance to us is the artist's signature found on the right proscenium pillar. The work is signed Yamato-e Ichiryū Tōgetsudō Mantokusai Bunkaku Zu (Painted by Tōgetsudō Mantokusai Bunkaku in a Style Characteristic of Yamato-e). Two seals are also affixed to the column, and they read Bunkaku and Mantokusai. The great problem is that there is no other work, painting, print, or book illustration known by this artist. As the painting is so beautifully executed and quite clearly the work of a master artist rather than an amateur, the mystery surrounding it is intense. I know of few instances where a great artist has produced but a single work. Even in a country devastated by fire and earthquake, it seems unlikely that such a person could escape unknown or that the total sum of their output should have vanished. One approach we might take is that Bunkaku was actually another artist masquerading under this pseudonym. If we search we find a close resemblance between this work and that assigned to Okumura Masanobu. Other similarities exist for Masanobu also used the name Bunkaku, but written with a different second character. For his print shop name, however, he used the same character meaning crane as employed by the artist of this screen. We also find that we can equate Tōgetsudō with Masanobu's Hōgetsudō and Mantokusai with his use of Tanchōsai. It is easy to conclude that they are one and the same and that Masanobu was but playing a game with his names. I feel such a conclusion is not warranted at present and continue to hope that someday I or another scholar will come upon additional evidence to resolve the mystery of this magnificent painting.

One final feature adds to the glory of this work, for on the back of the screen there is pasted an inscription reportedly by Tsuruzawa Toyozō dated from the seventh day of the tenth month of 1883, but fifteen years prior to Mr. Freer's purchase of this painting. Toyozō reports that this painting was the property of his ancestor, the founder of that great family of musicians, Tsuruzawa Tomojirō, who died in 1747 and worked in the Takemoto Theater.

Detail of 98.505

41 *Gayety in a Riverside Teahouse* 01.28
Edo period, eighteenth century
Color, ink and gold on paper
Height, 38.4 cm. (15 1/8 in.); width, 57.0 cm. (22 7/16 in.)

The popularity of perspective pictures greatly increased in the second quarter of the eighteenth century. Often the attempts were naive and reflect a true misunderstanding by the artists of the basic principles of spatial relationship. To simplify the problem, they usually confined themselves to depictions of interiors with walls, a ceiling and floor. In this manner, space does recede into depth and figures decrease in size as the artist searched for a single focus point.

In this unsigned painting, the problems faced by an artist attempting to create an *uki-e* can be easily seen. The theme is a familiar one, for the artist has portrayed the interior of a pleasure house facing the Sumida River. We look through the room and out toward the water and the opposite river bank. To the right is the Ryōgoku Bridge which

formerly linked the old provinces of Musashi and Shimōsa. Figures cross the bridge and stop to peer over its rail at the passing pleasure boats, while on the distant bank a few people stroll nonchalantly. There is a canal to the left of the room in which the party is taking place and three boats move along this artery of water. One is a covered pleasure boat in which three men dance and carouse while two girls provide the musical accompaniment. The boatmen are sprawled on the wooden roof of the boat and relax as it floats unguided in the water. On the prow of this vessel is a sign which reads Kawa-ichi-maru and a lantern hangs above it with the character *kawa*, meaning river, written on it. Boats of this nature carried excursion parties into the Sumida so that the revelers could capture the cool river breeze and also, on occasion, see the firework displays. Names were often given to the boats, and the one found on this one appears to have been popular, for it is also recorded on a triptych by the later ukiyo-e artist, Chōkōsai Eishō, who was active during the last six years of the eighteenth century.

The interior of the house is filled with figures who are a reinterpretation of the party scenes, seen in the Kan'ei period screen No. 7. In the foreground, three men relax as a courtesan plays a samisen, while another claps rhythm, and a third attempts to dance but is being molested by one of the patrons. A child attendant stands before the dancer. In the rear of the room is a party of four, and they are, in all likelihood, engaged in a game, for one of the girls stands behind a man who is about to drink and, with her hands, covers his eyes. To the right a man who is smoking sits on the verandah rail and chats with a girl who is seated before him.

Somehow, the perspective attempt falls short of success. The figures, though graceful, are out of scale with the setting, and the reduction in size to indicate depth is not the most skillful. Even with these shortcomings, the painting is an unusual example of the *uki-e*. When Mr. Freer first purchased it, the work was attributed to Nishimura Shigenaga (1697-1756).

Edo period, eighteenth century

Color and ink on paper

Height, 88.0 cm. (34 5/8 in.); width, 33.6 cm. (13 1/4 in.)

One never seems to escape from the realm of puzzles when one commences the study of ukiyo-e. The frustrations are many for, at times, the theatrical performer may be identified, but the play is unknown. The opposite is also common and, adding to our perplexity, is the fact that though we may be able to identify the actor by his crest, we at times are unable to tell which generation is represented.

An unidentified artist has painted here the figure of probably one of the first actors, called Yoshizawa Ayame. The identification can be made by the paulownia crest placed within a circle on the short outer coat, *haori*, of the seated young man. When we search theatrical records, we find that the first of this school was born in 1673, and went to Osaka where he worked as a youthful prostitute on the same Dotombori Street where Takemoto Gidayu's theater was later to be established. Afterwards he entered the theater and took to playing female roles. He later went on to perform for one year in Edo, but returned to Osaka and continued his acting career there until his death in 1729. The second Ayame was the eldest son of the first and was born in 1702. He commenced acting young feminine roles in 1717 and, upon his father's death, assumed his title. He also traveled to Edo and performed there for a period of seven years commencing with 1745. He returned in 1757 to Osaka and died the same year. Careful stylistic analysis leads us to believe that it is actually Ayame I who is represented here.

The actor is shown seated on an enclosed portion of a balcony. The roof or canopy is missing from the structure, and its absence affords us a view of a distant pagoda in a pine grove. Ayame is placed in the center of the composition. He wears a pale blue kimono lined with red and decorated with gray-blue and olive pine branches. Over his kimono he wears a striped *haori*. He holds in his hand a sprig of plum blossoms while, beside him, is a tray holding two freshly picked gourds of the *yugao* variety with their leaves and blossoms. *Yugao* is the name assigned to the fourth chapter of the *Tale of Genji*, as well as the name of that chapter's heroine, Genji's mistress. It is possible that the painting represents a scene from a play based on the Genji, *Yugao* theme. On the floor before the actor is a sake warmer, as well as a lacquer cup resting on its stand. There is also a plate of food set on a stand and, to the left, a broken fan shaped flower arrangement vessel, scattered plum blossoms and a sprig of camellia. Though there is a possibility of a Genji related theme, the identity of the play remains obscure.

Enhancing the painting is the mounting of Genroku or pre-Genroku

period silk. The embroidered pattern of a simple home and blossoming plum trees suits the composition well.

Detail of oo.112

43. *Woman Admiring Maples* 97.2
By Nishikawa Sukenobu (1671-1751), Edo period
Ink, color and gold on paper, two seals
Height, 117.8 cm. (46 3/8 in.); width, 52.0 cm. (20 1/2 in.)

Among the artists of the first half of the eighteenth century, one who stands out for his versatility, as well as for the beauty of his work, was Nishikawa Sukenobu, who was born in 1671 and lived and worked in Kyoto. He left a legacy of over two hundred some books filled with his illustrations, as well as paintings and erotic prints. Kyoto was the original home of ukiyo-e via Yamato-e, and Sukenobu kept the tradition alive in that city. He had trained in both the Kanō and Tosa styles of painting. The son of the noted Kanō Einō (1634-1700), served as his teacher as did Tosa Mitsusuke (1675-1710). The influence of the academic schools is evident in the more traditional and less avant garde subjects he portrayed. I do not mean to lead you into believing that Sukenobu ignored the livelier arts, for that would be untrue. He did, however, tend to concentrate on the average residents of the city rather than the noted courtesans and actors. Thus, his work is endowed with a sweetness and softness, and his figures never appear to be in a great hurry.

During his lifetime, Sukenobu made use of many names, as had numbers of artists who had preceded him. Among them were Yūsuke, Magoemon, Ukyō, Jitokusai, Jitokusō, and Bunkadō. He greatly influenced many artists, and the noted print master, Suzuki Harunobu (1725-1770), fell under his spell and copied almost directly from him. It was in this manner that Sukenobu's influence spread far beyond the pupils who gathered to learn from him. As so often happens, many of these lacked adequate talent. When death came to Sukenobu on the eleventh day of the ninth month of 1751, he was still in his beloved city of Kyoto, and his ashes were placed in the compound of the Myōsenji, a temple devoted to the Jōdo sect of Buddhism situated at Sanjō-dōri Omiya-nishi in Kyoto.

Typical of Sukenobu's delicate and beautiful women is this girl who stands outside on her verandah and looks out to the distant landscape. Her proportions are natural and nothing is exaggerated. Even her stance is casual in contrast to the posture of the strolling courtesans already noted. Sukenobu, however, has not avoided all of the devices employed by the earlier masters, for the girl turns her head to look in a direction opposite to that in which her body faces. She raises a folding fan, on which is painted an autumn moon and old pine tree, to her head as though she is shielding herself from a draft or brilliant light. Sukenobu was also a great colorist and, in this sense, he resembles Chōshun. The robe the girl wears is of great beauty. It is soft gray across the shoulders and sleeves, and delicate blue across the lower portion of the skirt. On

this is floated a white plaid pattern. The gray and blue are subtly shaded and the center portion of the robe is white with *kikyō*, culalia, and lespedeza spread over it. The house is on a bluff, and jutting out from the rocks is a magnificently painted and stylized maple tree. The autumn moon on the fan, the maple, and the quiet of the setting make this a very lyrical painting. The girl's slender wrists and her delicate features, as well as the perfect coiffure, are standard for Sukenobu and add to the painting's natural loveliness. On it the artist placed two of his seals. The upper one reads Bunkadō and the lower one Sukenobu.

Detail of 97.2

44

An Infant's First Visit to a Shrine

02.229

By Nishikawa Sukenobu (1671-1751), Edo period

Color on paper, signature and two seals

Height, 59.3 cm. (23 3/8 in.); width, 95.4 cm. (37 9/16 in.)

The ceremony shown in this charming painting is known as *miyamairi* (a visit to a shrine). It is the first real festival in a baby's life when it is taken and presented to the tutelary god at the shrine. The time that this is done varies according to sex. Boys normally participate in the ritual on the thirty-second day following birth; whereas, for girls, the ceremony is usually one day later. In olden days such visits were often delayed until the infant was one hundred days old. Sukenobu has captured here a scene natural to the lives of all Japanese in Edo times. The people represented are not theatrical, nor are they the gorgeously attired courtesans of the red-light district. They are but simple residents of Kyoto doing what comes naturally.

Sukenobu's figures are always lovely and move with grace. In this painting, he shows five figures who accompany the infant. One of them, a nurse or relative, lifts the child in her arms and presents it to the *miko* (a maiden in the service of the shrine), so that he may receive her blessing. Though the infant is the smallest figure, all attention is focused

on it. The *miko* wearing a white gauze outer robe, through which her red undergarment is visible, holds a rattle-like cluster of bells out toward the child and supports the tassels attached to its staff with her left hand. The infant is captivated by the jingling sound of the bells. The young woman holding the child wears a kimono with a scattered thistle pattern decorating the skirt. To her left a child who is, in all likelihood, the infant's brother looks on. He wears a short sword, and his robe is patterned with a wave motif. Three other figures complete the group. One, who has pulled her *uchikake* over her hair to shield her head, is an older woman. Her eyebrows are shaved, and she may well be the child's grandmother, for the mother was normally excluded from this ceremony as she was still considered to be impure following the child's birth. The outer robe with which she shields herself has a handsome diaper pattern above, while the skirt is decorated with water swirls and plants. The kimono she wears under this continues the theme, for it is patterned with plover and stylized pine needles. The two women behind her are engaged in conversation and the movement of their hands not only shows it to be an animated exchange, but also link figure to figure. One wears a plaid kimono, whereas the other wears a black one, the skirt of which is decorated with a pattern of flowering plum branches.

The entire story presented by Sukenobu unfolds with great ease and demonstrates that he was a master story teller. Typical of Sukenobu is the use of a setting, for a portion of one of the shrine buildings is shown. Placed on a simple table are three tray-stands. One holds two black lacquered bottles containing sake offerings. Decorative folded white papers are tied to their necks. On the right tray is a simple unglazed sake cup. Beneath the table a staff of *gohei* rests in a box.

The painting is signed Bunkadō Nishikawa Ukyō Kore o Kaku (Drawn by Bunkadō Nishikawa Ukyō) and carries two seals read Bunkadō and Sukenobu.

45

Girl Preparing Ink

99.19

By Nishikawa Sukenobu (1671-1751), Edo period

Color, black and gold on silk, signature and two seals

Height, 35.0 cm. (13 13/16 in.); width, 65.7 cm. (25 7/8 in.)

In this painting Sukenobu once again reveals his skill as a master artist and devotion to everyday themes. A girl is shown seated on the edge of her bed. She holds a *suzuribako* (ink-stone case) with her left hand, and with her right one grinds ink preparatory to writing a letter. Bed quilts are piled up on the bed, and behind the girl is a folding screen used not only for decoration but also to shield her bed from drafts. A willow tree before which a stream passes is painted on the screen. The girl wears a robe of rich blue fabric patterned with an overall diaper motif. Further embellishing the fabric are small clusters of pine needles and maple leaves. A lantern is before the girl, as well as a lacquer box filled with writing papers and a letter.

The girl looks out of her room and across a verandah into the garden. The verandah cuts diagonally across the composition, and it, as well as the other architectural elements such as the *shoji*, was employed by Sukenobu to give a sense of depth. A grey rock cistern with a dipper resting on its top stands at the end of the verandah. Plants soften its outlines and add a natural touch to the setting. Resting on the verandah is a simple small bamboo stand. A white cloth or sheet of paper hangs over its crossbar, and it takes on the appearance of a ship's sail. In view of this, it is possible that the girl is writing a love note to her beloved who is away in a distant place. The interpretation of props such as these is often very complex.

On this delightful painting, the artist has placed his signature read Nishikawa Sukenobu Hitsu (Painted by Nishikawa Sukenobu) and two seals. The upper one reads Nishikawa Uji (The Nishikawa Family) and the lower one Sukenobu no Zu (Painted by Sukenobu).

- 46** *Murasaki Shikibu* 01.166
 Attributed to Suzuki Harunobu (1725-70), Edo period
 Color, ink and gold on paper, signature and seal
 Height, 38.2 cm. (15 1/16 in.); width, 59.4 cm. (23 3/8 in.)

It is generally considered that Harunobu did not produce paintings although in many collections, both private and public, there are a great many works that carry a Harunobu signature. All of them are suspicious, and many of them appear to be works of this period to which a signature has been added at a later date. Though we question paintings signed Harunobu, I feel we cannot take a stance denying the existence of any authentic work and, thus, this painting in the Freer is a source of controversy.

Suzuki Harunobu was greatly influenced by Nishikawa Sukenobu and became unchallenged as the master with the delicate touch. He was a most prolific print designer, and the women and men he portrayed have a fragile quality that reminds us of Meissen porcelain figurines.

Their ankles and wrists are so thin that one marvels that they function at all. We know little about Harunobu other than that he is believed to have been of the Suiseki family, and the Suzuki name he later used was an adopted one. We also know that he used the names Jihei and Chōeiken, and that he dwelt in Edo in the Ryōgoku area at the corner of Yonezawa-chō and later in Kanda at Shirakobe-chō. Harunobu's print work is of such refined beauty that some critics find it vapid. He was an arbiter of taste; at the same time, he was also skilled in the production of erotic prints. These *shunga* (spring pictures), as they were called, played a very important role in Japanese life, and it is wrong to think of them on Western moralistic grounds as pornography.

The subject of this painting is most interesting, for in it the artist depicts a woman seated before her desk in a villa located on the banks of a river. The theme goes back to Chinese painting, where often a scholar was portrayed seated in a pavilion and gazing out over the water. The subject is very likely an Edo period interpretation of the theme of the tenth-century author of the *Tale of Genji*, Murasaki Shikibu seated before her desk writing. The woman has before her the writing materials she needs while she leans on her elbows and, rapt in contemplation, views the scenery. On the river three boats are poled along. They are executed in a very reduced scale, especially, when one contrasts them with the two large ducks floating on the water. On the distant shore, people pass a Shinto shrine outside of which cherry trees blossom. The rice fields lead us back into space to the distant mountains, and in the sky geese fly before a full moon. On the villa in which the writer sits is a sign read Kinryū, and before it is a pine tree and a blossoming cherry tree.

The great unresolved puzzle about this painting is the signature and seal found on it. It reads Koryūsai [Hana Okina] Harunobu Ga (Painted by Koryūsai [Hana Okina] Harunobu). The center portion of the signature is not overly legible, and we only suggest the bracketed reading. The seal placed on the work appears to read Nobutoyo. We know of no other use of this seal. We also do not recall any other attributed Harunobu signature similar to this one. From it, we can infer a relationship between Harunobu and the later artist Koryūsai, and some scholars would assign it to this latter artist's hand. We can but suggest five possible explanations. The first would be that Harunobu and Koryūsai were one. That is a conclusion that would be almost impossible to substantiate. The second explanation would be that Harunobu used the pseudonym Koryūsai, and later this was relayed to another artist working in his style. There is some logic here, for we do know Koryūsai used the name Haruhiro. The third explanation could be that that the work is an outright forgery. In terms of style and material that conclusion is very doubtful. The fourth explanation is that it might be a

joint work of two artists, though that theory would be difficult to support. The fifth explanation is that it is the work of an entirely new artist. No conclusion has, as yet, been reached, and until then I shall maintain the traditional attribution.

Detail of 01.166

By Kawamata Tsuneyuki (active ca. 1704-44), Edo period

Color and gold on paper, signature and seal

Circular diameter, 53.0 cm. (20 7/8 in.)

The artists who used the Kawamata name were a most unusual group and included Tsuneyuki, Tsunemasa, and Tsunetatsu. We actually know next to nothing about them, although we do feel that they lived and painted in the Kyoto region and that they generally limited their production to paintings. The compositions of these artists, which are few in number, show a relationship to masters who worked in the Okumura, Miyagawa and Kaigetsudō manner. Undoubtedly, the most important source of inspiration, however, was Nishikawa Sukenobu and the Kawamata figures have the same grace and delicacy he achieved.

This painting is unusual, for it is a tondo composition. When I first viewed it, I sought to rule out the possibility that it was but a fragment from a larger work. The shape of the flowering cherry tree as it curves frames the composition and indicates that the work has not been cut. In addition to that, the placement of the signature read Tsuneyuki Hitsu (Painted by Tsuneyuki) and the seal also read Tsuneyuki in the lower center of the composition help verify that the painting was originally circular and that it has not been altered. Tsuneyuki, much like Sukenobu, appears to have been versed in the classics and to have used themes derived from them. A football game is the subject of the painting. Three girls are engaged in play, and the padded ball is shown suspended in air. A younger fourth girl looks in a direction opposite to the match. The girls' robes are of beautiful fabrics, and the array of patterns is similar to those used by Sukenobu. Clam shells, water plants, chrysanthemums, and a stream are all utilized as motifs.

Round compositions are always difficult and usually are not well stabilized. Tsuneyuki achieved great success here for the center of the painting is occupied by the angular horizontal verandah. This aids immensely in balancing the composition. Seated behind the verandah and screened somewhat from view by a split bamboo blind is a larger and more mature woman. She is framed by the verticals marking the room opening, and the angularity of this is softened by the branches of the cherry tree. The scene is, in all likelihood, Tsuneyuki's parody of the great football sequence in chapter thirty-five of the *Tale of Genji*. The artist's competence is also shown in his fine selection and arrangement of color.

By Kawamata Tsuneyuki (active ca. 1704-44), Edo period

Color and slight gold on paper, seal

Height, 84.1 cm. (33 1/8 in.); width, 37.3 cm. (14 11/16 in.)

An historical as well as literary theme is the subject of this painting by Tsuneyuki. He has painted a travesty of the archery achievement of the great Nasu-no-Yoichi, who in 1185 enjoined the battle between the Minamoto and Taira clans. The Lady Tamamushi is said to have stood in the prow of one of the Taira war ships and set in place a fan with the sun disc on it. Nasu-no-Yoichi rode his horse into the water, raised his bow and, with an arrow, shot the fan from its perch and the battle commenced. The story appears in the twelfth-century *Heike Monogatari* (Tales of Heike) and is an ever popular theme in Japanese art.

Tsuneyuki's reinterpretation of the story is amusing and done in Edo fashion. A youth astride a spirited dappled horse has ridden into the water. He raises his bow and sights along the arrow he will dispatch. Rather than aim at a fan bearing a sun disc target set in place on a boat, his target is on shore. A young girl wearing a red plum blossom decorated kimono lies on a mat. With one hand she holds the neck of a samisen and with her other hand on the edge of its sounding case she balances the fan. It is a far cry from the boat Lady Tamamushi rode in. The entire scene takes place before a group of women. A mature woman and a girl view the scene from the open room. Behind them in the interior of the room is a screen decorated with a willow tree and two swallows flying over water all executed in sumi. It is very skillfully painted as is the entire work. On the verandah, a girl sits and rests her chin against her hand as she reflects on the scene. Before the planked verandah is a cistern and clump of bamboo while a wind chime hangs from the eave of the roof and tinkles away. It is a delightful statement of the Nasu-no-Yoichi theme in an ukiyo-e manner. The girl on the verandah is deep in reverie and perhaps thinking solely of her beloved. The faces, robes, and color all conform to the Kawamata and, thus, the Nishikawa standards. Tsuneyuki organized the space with great skill and, in the lower left corner of the painting, placed his Tsuneyuki seal.

東家後
吊於塢
公子去游
錦具始
錦具始

By Kawanata Tsuneyuki (active ca. 1704-44), Edo period

Color on paper, inscription and four seals

Height, 92.5 cm. (36 7/16 in.); width, 37.7 cm. (14 13/16 in.)

A literary source, in all likelihood, provides the inspiration for this painting. The exact subject is not as yet identified; however, the presence of the young man dressed in courtly garb and the beautiful girl taking shells from a basket is indicative that the story depicted is not an everyday event.

The girl is a typical gentle Tsuneyuki figure. She wears an orangish vermillion colored kimono decorated with a pattern of black cartwheels and gold maple leaves. Her *obi* is of diapered design fabric and her hand, placing the shells on the ground before the young noble, is delicately handled. The young gentleman raises and steps forth from behind a cloth wind screen. He wears a formal *kariginu* (slashed coat) of pale pink and has on broad, white trousers decorated with floral medallions in purple and slate. Water occupies the foreground and, on the beach there are three pine trees. Mist obscures portions of them and the horizon.

On the left corner of the painting there is a poem written in the Chinese manner. It, unfortunately, does not lend itself easily to translation nor has the author been located. Though additional research remains to be done on this painting, it is unquestionably a fine work from the hand of Tsuneyuki and carries his seal both stylistically and physically.

憶昔黃門憂謫年風月道途
 竹窗漫明灘頭磨時情藻桂
 柳屢浮清渚松清者歸柳太
 不留空潭明月照回愁陽臺
 雲散惟娛隔湖頭信音夢相
 水經時難消芳時恨姊姪相
 對應昔遊昔遊回首漫渺茫
 相思百結紆衷腸凝妝新看
 回弁衣碧紗金縷認寵光容
 華相如歲久月天遠水闊思
 空長葦葦孤松旧時色便羞
 龍洞蔭海鄉

We have already seen how Tsuneyuki often relied on literary themes for his paintings. This seems to have been characteristic of the Kawamata studio, for the legend of Matsukaze and Murasame, *The Brine Maidens of Suma*, is the tale depicted in this painting by his pupil Tsunemasa. The story is rather Cinderella-like in nature. The cruel stepmother of Matsukaze and Murasame maltreated them but with the help of a friend, they escaped, set sail from Shikoku, and landed on the beach of Suma near modern Kobe. A kindly fisherman befriended them and employed them as carriers of brine, which was then evaporated to make salt. One day the Minister of State, Ariwara-no-Yukihira (818-893), saw them at work on the beach and the two girls fell deeply in love with him. When he was recalled home he left his gauze outer coat and his nobleman's cap as symbols of his desire to return to them. Unfortunately, the promise was never fulfilled and the girls longed for him. To ease their sorrow they would wear his garments in hope that he would reappear and return to their love.

Tsunemasa has portrayed the two girls on the beach beside an old pine tree. One has donned Yukihira's raiment as the other kneels before her. Beside them is a yoke and the pails they used to draw salt water, but they are oblivious to everything but the thought of their unrequited love.

At the top of the painting there is a lengthy inscription that recounts the story. It has been freely translated as follows:

*Think of the days of old when the Minister of State was in exile
roaming, in company with wind and moon, the sea beach by the
famous Bay of Suma, stopping from time to time to compose poems.
Often, with his pole of cassia wood, he skirted the sparkling beach,
and one day he left the bright shore, never to return.*

*Now the clouds of Yōdai (the amorous pleasures) are scattered
and joy is departed.*

*Together at the water's edge they long for tidings of him in their
dreams;*

*Time passed; but they could not blot out sad memories of those
happy days.*

Two sisters, ever pining, for departed joys

*They watched for the return of their happiness; but only the wide
stretch of waters met their gaze.*

So thinking, their hearts would entwine into a hundred knots.

*And dressing with care, they put on again his old cap and coat.
In whose green gauze and golden pattern they felt his love again.
Thus, through months and years they yearned for his bright
countenance;
But as heaven is far and the ocean wide, so long did they always
hope in vain.
On this spot now the flourishing, solitary pine retains its color as
of old.
And its wide spread branches, unfolding haze, casts shadows on
this place beside the sea.*

At the end of the inscription there are placed two seals. The upper one reads Kōko no In (The Seal of Kōko) and the lower one reads Jishōho. The user of these seals has not been identified. The seal in the upper right corner is illegible.

There is little known about Tsunemasa other than that it is felt he was a pupil of Tsuneyuki. He was also a more prolific artist than his teacher though that does not assist much in our search for more information about him. One noticeable feature of his paintings is the fragility of his figures. They go a step beyond Tsuneyuki's delicacy and approach the formula used by Harunobu. He has signed this painting Tsunemasa Hitsu (Painted by Tsunemasa) and placed on it his seal read Tsunemasa.

憶昔黃門遷謫年風月逍遙
竹戶邊明灘湏磨時摘藻桂
棹屢浮清渚舫清渚歸棹杳
不留空潭明月照旧愁陽臺
雲散懽娛隔潮頭信音夢相
求經時難消芳時恨姊妹相
對戀昔遊昔遊回首漫眇茫
相思百結紆衷腸凝妝新着
旧弁衣碧紗金縷認龍光容
華想望歲又月天遠水濶思
空長蒨蒨孤松旧時色偃蓋
籠烟蔭海鄉

楊子れと燈海常しくて
しらぬをうらなうたふ
かゝるあはれをいふ
あはれ

残香

名川春水

By Miyagawa Shunsui (active 1744-70), Edo period

Color, ink and gold on paper, inscription, signature and two seals

Height, 83.2 cm. (32 3/4 in.); width, 16.2 cm. (6 3/8 in.)

When one studies ukiyo-e, one is always overwhelmed by the disparity that exists between the number of woodblock prints produced versus paintings. When I see a collection of paintings I am elated and grateful; however, one soon commences to take them for granted. It is only when I pause to reflect that I realize again how comparatively few paintings there are. When statistics are applied to individual artists the rarity of ukiyo-e painting becomes apparent.

An artist who is known by but a few works is Shunsui, and the Freer Gallery of Art is fortunate to have three of his paintings. Shunsui is especially important to the history of ukiyo-e for he provides the link between the Miyagawa school and his alleged teacher Chōshun and the Katsukawa school with his own pupil, Shunshō, at its helm.

The birth and death dates of Shunsui are unknown. Early in his career he used the Miyagawa name when signing his paintings, and it is from this as well as stylistic evidence that he is always assumed to have been a pupil of Chōshun. Sometime after 1749 Chōshun ran into difficulty with the authorities, and it is believed that following that, Shunsui commenced using for his signature the name Katsumiyagawa and, after a number of years, totally abandoned the *miya* portion of his name and signed himself as Katsukawa. He is reported to have done a small number of woodblock prints, though some scholars have questioned their being by his hand and assign them to another artist using the same name. As Shunsui was the teacher of Shunshō, he is very important to any ukiyo-e study. The Katsukawa school was a large one with many pupils and included that popular great master Hokusai.

A young courtesan standing in the doorway of a house is the subject of this painting. She is framed by a device often utilized by the later Katsukawa artists. Behind her is the vertical of the sliding door with its shoji panels, and before that is the diagonal of the verandah which opens out onto a garden. The courtesan's *uchikake* is of a pale pink cloth with a pattern of maple leaves on it done in gold and other colors. This elegant robe has slipped from her shoulders and reveals an under robe of red cloth shot with an irregular gold design. Neither of the courtesan's hands show, for they are tucked in traditional fashion into her sleeves. Her left hand hidden within the confines of the kimono is brought up to her cheek as though she were about to brush a tear from her eye. Stylistically, the figure brings to mind those appearing in Chōshun's festive handscrolls, and at the same time we can detect that the artist was also aware of the work of such masters as Sukenobu and those of the

Kawamata studio. He signed the painting Miyagawa Shunsui Ga (Painted by Miyagawa Shunsui) and placed on it two seals. The upper one reads Shunsui no In (Seal of Shunsui) whereas the bottom one has not, as yet, been deciphered.

On the upper portion of the painting there is an inscription and poem composed by Fukada Zankō, an eighteenth-century poet. It alludes to the noted Yang Kuei-fei, the favorite concubine of the sixth T'ang Dynasty Emperor, Hsüan Tsung (685-762). The Emperor viewed her dozing and compared her to the flower of the *pyrus spectabilis*. The inscription on this painting may be freely translated as follows:

Kawamata studio. He signed the painting Miyagawa Shunsui Ga
Since Yang Kuei-fei is likened to a sleeping kaidō (pyrus spectabilis)
flower.

There is nothing with which to compare a beauty wet with a dew
of tears.

She is like a kaidō flower just awakened after rain.

Detail of o6.6

A Courtesan Washing Her Hair 98.109

By Miyagawa Shunsui (active 1744-70), Edo period

Color and ink on paper, signature and seal

Height, 80.5 cm. (31 11/16 in.); width, 28.1 cm. (11 1/16 in.)

A simple scene of grooming is the subject of this unusual painting by Shunsui. In it he makes great use of the horizontal, vertical, and diagonal elements of the architecture to create a sense of depth. The formula he employed was copied over and over again by his followers of the Katsukawa school. The edge of the verandah, roof eave and pillar compose the frame wherein the action takes place. Seated on the verandah is the courtesan. Her kimono is pulled off of her shoulders and pushed down to her waist as she leans forward to wash her long, raven hair in a black lacquered basin before her. Her hands reach forth as she gently squeezes the water from her locks. It is basically a most awkward posture; however, Shunsui has balanced the figure properly, and the long hair curves gracefully into the basin making the viewer unaware of the liberty the artist has taken with anatomy. Before the girl there is also placed a tray holding combs, pins and ribbons that will be used once the washing is completed. Standing behind the courtesan is the figure of an attendant who wears a black and yellow striped kimono. She holds in her hands a large, black lacquer waterpot as she approaches to assist the courtesan. In this work Shunsui has pushed aside the *shoji* so that we get a glimpse of a rush fence in the garden and a willow tree.

The painting is genre in nature, though one must always keep in mind that *ukiyo-e* themes often have a literary allusion as their original source. The work is signed Miyagawa Shunsui Ga (Painted by Miyagawa Shunsui) and bears the seal read Shunsui no In (Seal of Shunsui) indicating that it was done while the artist still considered himself to be part of Chōshun's studio and prior to that artist's exile in 1749, when Shunsui appears to have set out on his own.

53

A Courtesan 01.5

By Katsukawa Shunsui (active 1744-70), Edo period

Color, ink and gold on paper, signature and seal

Height, 69.2 cm. (27 1/4 in.); width, 17.3 cm. (6 13/16 in.)

Once again, a verandah and the spatial effect of architectural elements was used by Shunsui in composing this painting. The woman faces to the right, and the verandah she stands on is a balcony, for *shoji* can be seen beneath its railing. The woman wears a kimono of olive and russet color, and it is decorated with a pattern of *lespedeza* at the skirt and *chrysanthemum*-like flowers on the rest of the robe. She wears a complex diapered patterned *obi* of blue, red, gold and yellow. Covering her kimono, and in typical manner hiding her hands, is a black crepe robe with a bamboo motif in gold embroidered on it. The woman's face is fuller and more mature than that usually used by Shunsui. The eyes are very small and she almost appears to be squinting. Her hair is beautifully groomed and held close to her head by combs, hairpins and binding.

This work is, in all likelihood, from Shunsui's later years, for on it he has placed a signature read Katsukawa Shunsui Zu (A Painting by Katsukawa Shunsui). All allusion to the Miyagawa family is gone and the artist stands as a new man. There is one seal on the painting; however, it is not legible.

54 *A Young Woman with A Cage of Fireflies* 98.96

By Shiba Kōkan (1738-1818), Edo period

Color on silk, signature and seal

Height, 93.5 cm. (36 13/16 in.); width, 32.7 cm. (12 7/8 in.)

An artist of great interest who served as innovator, forger, as well as protestor was Shiba Kōkan. He was born in Edo in 1738 and, fortunately, during his life wrote a good deal and these records help document his career. He reported that his uncle encouraged his interest in art and that he first studied painting with a Kanō school artist called Hisanobu. Kōkan became restless and, quite obviously, fell under the influence of those who had become tainted by scholarship of the Western world brought to Japan primarily by the Dutch. He claimed that he was disgusted with Japanese art as it then existed and began to study painting in the Chinese manner, and especially the work of Sō Shiseki (1712-86) and the Nagasaki group. In his reaction against the academic style he also turned to ukiyo-e which were frowned upon by the literati. Demonstrating his great skill he took to working in the manner of Harunobu who, at that time, was the popular idol. Kōkan, following Harunobu's death in 1770, reported that he even forged Harunobu's name on prints and paintings, and many problems still exist in distinguishing between the work of these two masters. With time, it appears his conscience disturbed him and he took the name Harushige and used it instead of forging Harunobu's name. Kōkan dabbled in oil painting, copper plate engraving, astronomy, studies of terrestrial phenomena, and geography, and in truth he was an uncommon man. In art, Kōkan was most interested in the importance of realism and, thus, in his paintings, natural phenomena are treated with sympathy. He also had a great concern for single point perspective, and experimented with it. *Uki-e* (perspective pictures) had preceded him, but they were usually amateurish. Kōkan, in his painting, varied his style and turned to the use of a palette that was lighter and more delicate than that formerly in fashion. This, he claimed, was a result of his study of Chinese painters, such as Ch'ou Ying (ca. 1510-51).

Shiba Kōkan was obviously a very busy man and, though there exists a sizable body of woodblock prints from his hand, few paintings in the ukiyo-e manner survive. The one reproduced here is one of his finest. On the silk he has painted a girl holding a firefly cage. She has stepped out on the verandah of her house, and the setting and arrangement of the architectural elements should recall the style followed by Sukenobu and Shunsui. It is an evening setting, and the moon casts its soft light on the landscape. The girl wears a gauze robe and, by painting the color on the underside of the silk for the areas of the girl's arms and under robe, Kōkan achieved the realism he so admired. The technique of painting on the underside of the silk was utilized early in Japanese art, for we find

it employed on paintings of the Heian period. In Kōkan's use of the technique here, the viewer actually looks through a layer of silk to see the underpainted robe. The girl's head is inclined as she raises the cage of fireflies in her hand. If we study these insects carefully, we will note that Kōkan, in his search for realism, tried to indicate their glow. He also painted the lattice work on which the shoji paper is pasted on the underside of the silk. Thus, the ribbing is raised in relief and, once again, he achieved realism.

Kōkan's ideal of beauty was the Harunobu girl. Her head is large and her wrists and ankles are almost delicate beyond belief. They were fragile beauties but, as Kōkan had stated, pictures of them were popular and sold well. When we examine this painting another change can be noted, for the hair style has commenced its evolution. More and more hairpins and combs were employed, which permitted the side locks to billow out, and knobs of hair groomed into different shapes were piled up at the top of the head. This change of coiffure became most popular in the An'ei period (1772-80). Thus, Kōkan was one of the earliest to represent it in paintings.

This painting is also enhanced by Kōkan's use of delicate color and wash for the stream, hills, and tree in the background. His signature is placed in the lower left corner. It reads Shōtei Harushige Zu (A Painting by Shōtei Harushige) and the seal he placed on this work is that of Harunobu. It is thus a fascinating document. A book on Shiba Kōkan has been completed by Professor Calvin French of the University of Michigan and, upon its publication in the near future, will provide us with added insight into the life of this unquiet master.

Detail of 98.96

湖龍齋画

55 *Beauties of the Seasons—Summer* 02.38

By Isoda Koryūsai (ca. 1764-88), Edo period

Color and gold on silk, signature and two seals

Height, 106.2 cm. (41 13/16 in.); width, 48.2 cm. (19 in.)

The name of Koryūsai has already come to our attention, and was mentioned in the discussion of the painting attributed to Harunobu which depicted the great novelist Murasaki Shikibu (No. 46). Though quite a number of woodblock prints by this artist have survived, there are few paintings and, once again, we are plagued by a lack of information about him. We know neither the date of his birth nor death, and must content ourselves with but a few generally accepted conjectures. It is believed that Koryūsai was, at one time, a samurai in the service of the Lord of Tsuchiya. Upon leaving his military service, he became a *rōnin* which was the name applied to masterless samurai. His allegiance to that former profession never seems to have been forgotten, for on some of his prints he added an inscription *Bukō Yagenobu inshi* (A Warrior Living in Retirement at Yagenobu). We know from the style of his early prints that he was much influenced by Harunobu, and we have already reported his use of the name Haruhiro. In addition to that, he used the Isoda family name and Masakatsu and Shōtei as personal names. The little additional information that we have about Koryūsai is that sometime in the 1780s the honorary title of Hōkyō was bestowed upon him by the government. This was quite a distinction for an ukiyo-e artist of this period and points to the growing acceptance of genre paintings as a serious art form.

When we examine the work of Koryūsai, we become aware at once of the influence of the Kanō school. We do not know whether a direct contact existed, but it is quite likely that as a samurai in the service of the Lord of Tsuchiya that Koryūsai had seen Kanō art and possibly even studied with artists who worked in this tradition. It is also claimed that this artist was influenced by Nishimura Shigenaga (d. 1755), though once more no direct relationship can be found. From the style of his work we can conclude that his main period of activity was during the 1760s into the 80s. As we know, ukiyo-e reflects the current scene, and the paintings by Koryūsai are fresh and up to date. It is generally believed that Koryūsai concentrated on paintings during the later part of his life, but such information is of little value when we, in all honesty, do not know the true span of his life. In his paintings we see the new hair style which became very popular in the An'ei period (1772-80). As already mentioned, this new styling permitted the side locks to billow out and the courtesan's hair, when viewed abstractly, took on the form of lantern tops or open fans. The hair ornamentation needed to decorate this fashion brought about the growth of a new group of artisans.

A woman about to raise her umbrella in a sudden shower is the theme of this lovely painting. Koryūsai painted this girl on a larger scale than those by artists he admired. One thinks back to the Kaigetsudō girls, and those by Koryūsai have that same sturdiness. He was also fascinated by nature and loved its effects; thus, he has carefully indicated the rain, the clouds, and a plantain. The graceful curve of the courtesan's body garbed in a black on black patterned raincoat is balanced by the blue umbrella and the branches of the plantain tree caught in the rain. It is often reported that this painting was one of a set depicting beauties of the four seasons. The season here is, in all likelihood, summer, and though one cannot verify that the painting was part of a set of four, it combines with No. 56, a winter scene, to form a pair. The artist signed this elegant work with a signature read Koryūsai Ga (Painted by Koryūsai) and placed on it two seals. The upper one reads Masakatsu In (Seal of Masakatsu) and the lower one Isoda, Koryūsai's family name.

湖龍齋画

- 56** *Beauties of the Seasons—Winter* 02.39
By Isoda Koryūsai (ca. 1764-88), Edo period
Color and gold on silk, signature and two seals
Height, 106.2 cm. (41 7/8 in.); width, 48.1 cm. (18 7/8 in.)

This painting of a girl walking in the snow is the mate of the courtesan walking in the rain, No. 55. It is an exquisite composition for, once again, Koryūsai has made the figure large and shown his sensitivity to the beauty of this season. It is winter, and the girl is garbed in a white crepe robe that is patterned with a bamboo motif also in white. She wears a hood to shield her head and shoulders and holds a large umbrella over her right shoulder. Her under robes of red and blue, as well as her *obi* with medallions and a fine diaper pattern, reveal that beneath the virginal wintry cloak there is a woman of the world who is attuned to the fashion of the day. The girl walks with a certain caution as she stands on her high *geta* intended for bad weather and balances an umbrella which is covered with snow. Her head is slightly inclined and just a suggestion of her lustrous black hair is revealed beneath the mantle. Behind her is a low clump of bamboo, and a willow tree curves outside of the frame, with snow covered branches reentering at the top. This curve aligns with the stance of the courtesan almost like a cascading waterfall, and is only interrupted by the large umbrella. Floating over the entire surface of the painting are snowflakes. They appear to be feather light, and I know of few paintings in which an artist has so perfectly captured this phenomena of nature. The whiteness of the painting with its few touches of color, as well as the snow falling gently to the ground, evokes a poetic note of loneliness and tenderness.

As on its mate, Koryūsai placed his signature read Koryūsai Ga (Painted by Koryūsai) and the same two seals Masakatsu In (Seal of Masakatsu) and Isoda on it.

石川秀葩豊信圖

In contrast with the paucity of information we know about most artists the biography of Ishikawa Toyonobu is more revealing. The family he was born into had served faithfully the great Hōjō family who were regents of Japan in the Kamakura period. Records also tell us that he was but five years old when his father died, and his mother soon re-married. Toyonobu is reported to have been a handsome youth, and when he became of age he married the daughter of an innkeeper who operated an establishment at Kodenma-chō Itchome in Edo. The name of this inn was the Nukaya, and Toyonobu borrowed from that and took to calling himself Nukaya Shichibei. The date when he started to study painting is unknown; however, it is believed that he as Koryūsai and even Harunobu came under the influence of Nishimura Shigenaga (d. 1755) as well as Masanobu. It is generally accepted that around 1747 he started to use his rightful family name, Ishikawa, and commenced using Toyonobu as his personal name. Most often we know nothing about the family of an artist; however, in the case of Toyonobu, we are better informed. He sired five sons and three daughters, and one of his sons, later known as Rokujen Ishikawa Masamochi, became distinguished as a composer of comic odes. A contributing factor to Toyonobu's familial happiness was that he was a man of more than modest means. As most artists, he employed a number of pseudonyms including Tanjōdō, Magosaburō, Soshōdō and Shūha. When he died on the twenty-fifth day of the fifth month of 1785, he was buried in the confines of the temple called the Shokaku-ji located in Asakusa at Kurofune-chō.

This painting by Toyonobu's hand, depicting a courtesan reading a letter is pre-An'ei period in date. This can be determined by the hair styling, for the locks are pulled back and knotted in a conventional twist that is bound together at the back of the head. Her hair is held close to her head almost like a cap whereas, with the coming of the An'ei period, the side-locks billow out and the coiffure is treated in a much more decorative manner. Her under robe has a plum blossom design on a pinkish ground. Her outer robe is of a soft greenish-gray with a pattern of elongated pine trees reaching upward from the skirt. The whole ensemble is tied together by a deep blue *obi* on which there is placed multicolored butterflies. Her bare foot projects from under the robes, and the proportions of the figure, including the full face and slight curve of the nose, are typical of Toyonobu, as well as of Shigenaga.

An added feature on this painting is the appearance of two diamond-

shaped crests on the outer kimono. Each of these is composed of a stylized crane much resembling the logo for Japan Air Lines, though here placed into a lozenge shape. The crest may indicate that she was a courtesan employed by the house called Tsuru-ya (Crane House) though it is possible that it is an, as yet unidentified, actor's crest. This painting is signed Ishikawa Shūha Toyonobu Zu (Painted by Ishikawa Shūha Toyonobu) and the upper seals reads Ishikawa Uji (Ishikawa Family) and the lower Toyonobu.

Detail of 03.136

石川秀範
譽信画

58 *Courtesan and Two Attendants* 04.195

By Ishikawa Toyonobu (1711-85), Edo period

Color, ink and gold on paper, signature and two seals

Height, 103.7 cm. (40 13/16 in.); width, 51.6 cm. (20 5/16 in.)

It is of great interest to contrast this painting with the previous catalogue entry (No. 57), for both reveal, in a before and after manner, with great clarity the change in fashion that had taken place in the An'ei period. In the former painting (No. 57) the courtesan's hair is styled close to her head, and the robes she wears, though elegant, are not sumptuous in nature. The girl and two *kamuro* in this later work from Toyonobu's hand are dressed in the height of An'ei period fashion. The locks at the side of the courtesan's head are fanned out and held in place by means of *binzashi* (decorative hairpins) and three large tortoiseshell combs. The hair arrangement takes on the general shape of the capstone of a stone lantern and the style is called *tōrōbin*. An added unusual feature is that both of the courtesan's hands are visible, for most often they are hidden from view. The girl wears a very elaborate series of kimono. Her under-robe is red and the bodice of it is patterned with crane medallions against dotted waves whereas the skirt is decorated with frontal views of plover flying out toward us. Over this she wears an *uchikake* of amazing fabric. The white silk has a wood-grained motif executed in a delicate gray tone. To the Westerner this gives the appearance of watered silk, but the imitation of wood grain in cloth, paper and lacquer was an oft practiced tour de force of the skilled Japanese craftsmen. Further ornamenting this outer robe are branches of red plum, and the earlier described circular snowflake symbols, which are colored blue, red, and green and spotted with tie dyed rings in white. Her large knotted *obi* projects outside over her *uchikake* and it is of a busy diapered patterned brocade. The courtesan's face is longer than that of the previous girls we have seen. She more closely resembles those favored by Koryūsai rather than the ideal of Harunobu.

The two *kamuro* who attend this grand lady of fashion appear to be deeply engaged in conversation. Both of them wear matching robes and the white silk has a design of elaborate leaves. These beautiful robes are tied at the waist by large black *obis* on which pink cherry blossoms float. All three girls have an ivy leaf crest placed on their robes. This could easily signify that they were employees of a pleasure house called Tsutaya, for *tsuta* means ivy in Japanese.

Toyonobu's paintings shown in this catalogue reveal an element of archaism for he completely ignored the use of any setting. As we have seen, it was the growing tendency during the An'ei period and just prior to it for artists to place the figures of this ukiyo-e world into their en-

vironment. On the painting, the artist's signature and seals are clearly and proudly inscribed. They read Ishikawa Shūha Toyonobu Ga (Painted by Ishikawa Shūha Toyonobu). The upper seal reads Sekishin no Shō (The Sign of Sekishin) and the lower one, Soshō.

Detail of 04.195

竹
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59 *A Girl Manipulating a Puppet* 61.25

By Tsukioka Settei (1710-86), Edo period

Color, ink and gold on paper

Height, 98.9 cm. (38 15/16 in.); width, 26.9 cm. (10 5/8 in.)

It may appear to you that we keep bouncing back and forth between the great metropolis of Edo and the old and romantic bustling Kansai region of Kyoto and Osaka. That actually is the case for ukiyo-e flourished in both of these centers, and its acceptance in these two regions points to its popularity and appeal.

In this painting and the following work (No. 60), both by Settei, we once more have a chance to contrast two different styles of painting by an ukiyo-e master. Tsukioka Settei is noted as one of the great lights of Osaka. He was born in Omi Province in 1710, and came at an unknown date to Osaka where he studied under Takada Keiho and learned the principles of painting in the Kanō school manner. The urban life of Osaka seized hold of him, and he fell under the spell of Nishikawa Sukenobu. Though his family name is recorded as being Kita Masanobu, he also used the name Shinten-ō, as well as a number of other pseudonyms. Settei was prolific in the production of illustrated books, and he also did designs for both erotic and single sheet woodblock prints in addition to paintings. Settei did not slavishly copy or imitate Sukenobu, though upon that artist's demise he became the ukiyo-e idol of Osaka. The artists who worked in this, the Kansai region, are most often referred to as the *Kanigata-eshi*. Though his style varied from the standard masters, and especially so in the work of his later years, Settei assembled about him a group of pupils and devotees. These included his own sons, Sessai (d. 1839) and Sekkei, as well as Shitomi Kangetsu (1747-97) and Okada Gyokuzan (1737-1812). He obviously gained distinction, for sometime in the An'ei period the honorary title of Hōgen was awarded to him.

The work of Settei is bold, and in both of the Freer paintings he avoids the use of any setting. In this, the earlier of the two, a girl is shown manipulating an amusing puppet. The girl's hair styling is pre-An'ei in date. It is close to her head and the long tresses are twisted together at the back to form a spiral with a loop. This resembles the *Hyōgo-mage* coiffure of earlier periods. The girl looks away from the puppet and she has slipped her kimono off of her right shoulder to permit greater ease in handling the doll. Her red under-robe is covered by a black robe on which there is a pine bough and geometric tie-dyed pattern. The colors Settei employed here are typical of ukiyo-e, for they are bright and opaque. He adds a sense of contrast, for the puppet smiles away while the girl with sleepy eyes seems bored.

Settei placed on this painting his signature read Hōgen Tsukioka Settei Giga (A Caricature by Tsukioka Settei with the Title of Hōgen). Per-

haps he was harkening back to the Kaigetsudōs' use of *Giga* in their signatures, though it may also be that he was pointing out that this painting was but done for entertainment or that it was in a manner differing from his standard. His seal placed on it reads Masanobu no In (Seal of Masanobu).

片眼目系女戲画

之能風流如畫因嬌態人
 髮如雲柳如眉朱唇失露齒
 甚舒何事未盡屬之於此視
 不勝細也月多是之衣衣子
 靜觀或可入法入柳巷表
 約略之思為大因之愛難之知
 吉野及高尾等名在傳傳人
 共知之今來今夜產不之山
 花然流落遊子之祖先址
 其の語世之人有識丹之妓

明也我々此の事

法眼月園雪月高

時年六十七

60 *Courtesans of the Three Capitals* 98.433

By Tsukioka Settei (1710-86), dated 1776

Color and ink on silk

Height, 105.7 cm. (41 5/8 in.); width, 43.5 cm. (17 1/8 in.)

The theme of portraying the beautiful and famous courtesans of Kyoto, Edo and Osaka can often be found in the woodblock prints of Japan. Paintings of the theme, however, are rarer. These towns were the major urban centers and were considered the three symbolic capitals of the land. The painting is inscribed as having been painted in the sixty-seventh year of Settei's life and, in equating this by Western methods, that date is 1776.

If we compare this work with the previous painting of a girl manipulating a puppet (No. 59) we find many changes. I feel that it can be quite easily established that this second work is the later of the two and, at the same time, it is more in the traditional Settei manner. Characteristic of his style is the shortness of the girls, the bright, somewhat less opaque and more pastel-like colors used, and the overly elaborate hair styles which cap the bored expressions on the girls' faces. I frankly admit that Settei's mannerism does not appeal to me even though this painting is beautifully executed.

The girls hold scrolls in their hands and are engaged in reading the text written upon these two long sheets of paper. The courtesans from Kyoto and Edo stand together, and the beauty from Edo places her arm around the shoulder of the girl from the Imperial Capital, Kyoto, to embrace her. These two girls have very large heads, and they are out of proportion with their bodies. This is accented by the post-An'ei hair style with large combs and pins utilized to set the hair. The Edo belle is on the left, and she wears the lantern-shape coiffure. Her kimono is of dyed purple fabric and her outer robe of brown has a green, blue, red and purple Chinese cloud pattern. The hair of the Kyoto beauty combines brushed out side locks and combs with the traditional rear knot. Her kimono is of black fabric patterned with golden branches of weeping cherry with pale blue flowers. Over this she wears a brilliant emerald green robe on which there are varicolored medallions. It is actually the Osaka girl who is most gorgeously groomed and who appears less grotesque. Her profile is shown and the hair style shaped close to her head is very much like that of the girl with the puppet, No. 59. Her robe is shaded from a pale yellowish olive-green at the top to a delicate light blue at the bottom. Branches of flowering plum and multicolored ginko leaves are the motif decorating this robe.

Adding to the interest of the painting is the inscription at the top which is a protest against the sad lives of the girls and the practice of prostitution as it then existed in Japan. A free translation of it follows:

Popular girls of the three capitals are painted here in charming poses. Their combed hair is decorated with hairpins, and through their vermilion lips their teeth show when they smile. It is pitiful to think that these transient figures were once daughters of good families. They left them and went into the street of the willows (the red-light district). The contracts for their services bind them, but for the love for their families their shame is hard to bear. Yoshino and Takao are known for their beauty. From days of yore to the present many licentious sons have become bankrupt because of their love for such women. Men of the world silently reflect on the courtesans shown in this painting.

This lengthy plea against prostitution is signed Shōzan Giga Toki Hachijū-issai (By Shōzan Written for Pleasure at the Age of Eighty-one). Three seals are placed beside the inscription. In addition to this statement, the artist Settei placed his signature in the lower right corner of the painting. It reads Hōgen Tsukioka Settei Utsusu (Drawn by Tsukioka Settei with the Title of Hōgen). On it he also placed an, as yet unread, bronze vessel shaped seal.

之款風流如画因嬌態
 鬢如柳拂翠朱眉笑露
 羞舒何事書腰之終如視
 可憐烟眉月多是良家子
 靜觀或前夫法入柳巷裏
 幼學忽為夫恩愛難忍心
 吉野及高尾事名在傳傳
 以何事今來今破產不
 從嬉遊處遊過之祖先址
 事の語世之人省成丹を故

山口縣志卷之五
 風俗

船月堂島靈庵画

61 *A Female Impersonator Tuning a Samisen* 02.230
 By Toriyama Sekien (1713-88), Edo period
 Ink and color on paper
 Height, 82.3 cm. (32 1/2 in.); width, 34.7 cm. (13 5/8 in.)

Paintings by Sekien which have survived are very rare. He is an unusual artist for actually he is better known as a teacher of others than as a master in his own right. There is no question that he was very competent; however, his pupils such as Utamaro and Chōki far overshadow him. He commenced his artistic career by studying under an artist of the Kanō school who used the names Gyokuen and Chikanobu. Sekien had actually been born into the Sano family; however, he soon took to using Toriyama as his studio name. It was a common practice to do this and Sekien in addition took to using a good number of other names including those of Toyofusa, Sengetsudō and Gessōdō. He was skilled in the production of designs for illustrated books and is also prominently mentioned as the creator of a new technique of color gradation used on woodblock prints. This was called *fuki bokashi* and accomplished by wiping the blocks after color had been applied to them. The technique was often used by the masters who executed the works of Hokusai and Hiroshige. Sekien is also known to us for his interest in the representation of ghosts and goblins. He is thought to have established a school about mid career and, in it, he taught not only ukiyo-e but also *haikai*, the art of the seventeen syllable poem. An incident that is reported to have startled Edo was his presentation of a large portrait of Nakamura Kiyosaburō, the actor who specialized in the portrayal of female roles on the kabuki stage, to the Kannon dō of a temple located in Asakusa. Following the success of this, he is reported as having done a number of other such votive panels. It is actually a preface to the famous *Ebon Musubi Erabi* (An Illustrated Book Selection of Insects) by Utamaro that is most often cited when one thinks of Sekien. In this statement believed to be by his hand, Sekien comments on the childhood of his pupil Utamaro and on his skill at portraying nature. He expresses his concern for the insects which Utamaro held in his hand to study and copy for he was intensely eager, and the insects most fragile. It is a kindly appreciation of his pupil. Upon Sekien's death his ashes were buried at the Shinkōmyō-ji in Edo.

A young man who wears the hair covering of the *wakashu* or the kabuki actors who appeared in female roles is shown in this painting tuning a samisen. Before him is his plectrum and some replacement string resting on an open sheet of paper. He wears a pale blue kimono patterned with cranes arranged in pairs so that their outspread wings form diamond shapes. It is a highly stylized crest motif and is done in a variety of colors. There is a black *obi* at his waist, and over the kimono he wears a grey

haori (short coat) with an overall small cloud-like motif covering it. Behind the samisen player is a *tokonoma* in which, what is in all likelihood, a white porcelain rooster rests on a red lacquer stand. Painted in reverse at the bottom corner of the *tokonoma* are the characters read *tenchi* (heaven and earth). Scroll paintings by Sekien are rare and he signed this one Sengetsudō Toriyama Toyofusa Ga (Painted by Sengetsudō Toriyama Toyofusa) and the seal beneath it reads Toyofusa.

Detail of 02.230

琴
清
長
通

By Torii Kiyonaga (1752-1815), Edo period

Color, ink and gold on silk, signature and seal

Height, 88.0 cm. (34 5/8 in.); width, 30.7 cm. (12 1/16 in.)

The artist who ascended to the title of the fourth generation master of the Torii school was Kiyonaga. He was born in 1752 and his father was the keeper of a bookshop, Shirakoya Ichibei. Early in his life Kiyonaga became a pupil of the first Torii Kiyomitsu (1735-85) and, as a natural result of this training, he commenced his career with the production of theatrical portraits. He was, without question, skilled at this, though his personal taste led him away from the typical Torii style into a respect for the work of Harunobu and Koryūsai. When one compares his work with that of this latter artist the close affinity is immediately apparent. Though his real name was Sekiguchi he often abbreviated this to Seki and also made use of the name Shinsuke. Kiyonaga's contact with his father's bookshop undoubtedly afforded him with great opportunity to see and study the wonderful illustrated books which were becoming ever more popular in Edo. The book shop was located at Moto Zaimoku-chō and, at a later date, Kiyonaga moved to Honjo Bamba-chō. When he died in 1815 his posthumous name was entered in the death registry of the Ryōgoku Edō-in Temple as Nagabayashi Hideki Shinshi Shirakoya Ichibei. Kiyonaga's life has been carefully studied, and I would recommend to the reader the excellent biography and catalogue of his work by Hirano Chie titled *Kiyonaga*, published by Harvard University Press in 1939.

Kiyonaga's work as an artist is endowed with great grace. There is a calm serenity and elegance found in his paintings as well as in his prints, and the overall decorative effect of his compositions is memorable. His work is quite distinctive, for the girls that he portrays, usually courtesans, have dignity. His success in achieving this may be due partially to depicting his girls as taller, slenderer, and more graceful than many of his predecessors. Normally the Torii school face was rotund and plump, but Kiyonaga also used settings and natural phenomena for his paintings, which reflect the influence that Koryūsai had upon him.

A woman seated before a chest of drawers with a mirror mounted on it is the subject of this painting. She holds a pipe in her right hand and gazes into the mirror. One wonders if she may not be asking whether she is not the fairest of them all. With the fingers of her left hand she brushes her eyebrows. Behind her is a screen, the upper portion of which is done in split reed, while on the lower half there is a painting of young pine boughs. Standing beside the table holding a circular non-folding fan is a tall girl who wears a loose, dyed sleeping robe. It is, in all likelihood, summer, and the girl who primps before her mirror also wears a

lightweight dark blue gauze robe. Both sport the post An'ei coiffure, and the furniture as well as the outer props, including the *Imari* blue-and-white bowl, add to the interest of the painting.

Kiyonaga signed it Seki Kiyonaga Ga (Painted by Seki Kiyonaga), and on it affixed his seal read Seki Kiyonaga.

Detail of 01.100

鳥居清玄
画

By Torii Kiyonaga (1752-1815), Edo period

Color and ink on silk, signature and seal

Height, 70.7 cm. (27 13/16 in.); width, 28.1 cm. (11 1/16 in.)

Kiyonaga was fascinated by summer and the fabrics worn in that season. He ably captured the texture and transparency of the robes worn by the courtesans he usually portrayed and, with the natural elements of the setting, he poetically expressed his mood. In this painting, a courtesan stands before a winding brook. The cool water has brought the girl forth on this hot summer day. She wears a kimono of the type called *furisode* with extremely long sleeves. The sleeves would move as the girl walked or when caught by a breeze and magically transform the appearance of this human figure into that of a beautiful butterfly. The delicate pink hue of this checkered gauze robe and the visibility of the courtesans pleasing form beneath it adds a sensuous touch to the painting. In a daring manner the courtesan's uncovered leg projects and her robe has fallen slightly open revealing her bosom. Underneath the gauze robe she wears a red under-garment and Kiyonaga, like Kōkan and some of his older predecessors, in seeking to achieve realism, painted that deeper color on the underside of the silk.

The courtesan has raised her left arm and bends it at the elbow as she scratches her head with one of the decorative hairpins. The coiffure is meticulously indicated and the side locks brushed out thin means the painting is obviously post An'ei in date. The girl holds in her right hand a fan that is almost an identical copy of that which appears in painting No. 62. This tells us that Japanese artists, much like their Western counterparts, had favorite props that were often used. It also raises the possibility that the courtesans depicted were not just idealized women but were specific girls known to Kiyonaga.

A willow tree reaches out and towers beyond the composition on the right. A slight Kanō school influence can be seen in the shading and delineation of the trunk. The leaves are crisp and though the branches bend and hang with some grace they do not have the proper curve and point to Kiyonaga's limited understanding of nature. Though stiff, the tree does complement the scene as does the misty band done in a wash at the top of the painting.

The signature and seal of the artist, as was traditional, is placed in the lower right corner of the composition. They read Torii Kiyonaga Ga (Painted by Torii Kiyonaga) and Torii Kiyonaga.

64 *Three Women at Matsuchiyama* 98.13
 Attributed to Torii Kiyonaga (1752-1815), Edo period
 Color, ink and gold on silk, inscription, poet's signature and seal
 Height, 55.6 cm. (21 7/8 in); width, 71.4 cm. (28 1/8 in.)

Although this charming painting is but attributed to Kiyonaga due to the absence of a signature it has been ascribed to him with some certainty. The great late scholar Hirano Chie included it in her superb monograph on Kiyonaga's work and even went so far as to assign it to the year 1785. I would hesitate placing so definite a date on it; however, accept it as being by Kiyonaga.

Three girls who have gathered at a scenic spot known as Matsuchiyama, a slight bluff along the Sumida River, are depicted on the painting. Matsuchiyama was noted as a place where people could go to escape the, at times, oppressive and busy life of the city. It was a green haven and was located east of the Asakusa Temple. Although called a mountain it

was by no means that and was, in reality, more a hill than anything else. The artist used it with skill here to provide a setting. One girl wearing a dark purple kimono is smoking the typical long pipe of the period which held but a pinch of tobacco. She rests casually bracing herself with one hand which extends behind her. A tobacco kit is at her side. The two other very slender beauties face her and all three are obviously attracted by something to the right of the composition. The tallest girl wears a striped, pale lavender kimono over her red under-robe and has a black *obi* on which there are golden stylized floral medallions. She holds a rounded fan in her right hand that should remind us of the other Kiyonaga paintings in this exhibition (Nos. 62 and 63). In this instance, the fan has an orchid design painted on it. The third girl points to the right with her left hand although she does not look in the direction she points. She wears a long sleeved *furisode*-type kimono of dark purplish gray decorated with an ivy leaf pattern on the skirt. Her *obi* is of olive color and is of a fine diaper design brocade.

It is interesting to note that in this painting, as in much of the work of Kiyonaga, there is little attempt to hide the girls' hands. They are basic to the composition and relationship of the figures. It should also be pointed out that all three girls wear the post An'ei hair style with pins and combs employed. A tree curves into the composition at the upper left, and its branches help to frame the trio of beauties. Mist obscures the upper portion of the tree in the timeless manner used by Japanese artists. The spatial relationship of the composition is accomplished by a low horizon line which is the opposite bank of the Sumida River with people about to visit a shrine whose *torii* gate is visible. The effect of depth is further achieved by lining the edge of the bluff on which the women are gathered with a simple fence and a stairway leading down to the riverbank. The feathery tops of bamboo reach up behind this and aid the illusion. On the fence leading to the stairs there is a knotted strip of paper which may be a signal to a gentleman in the distance.

On the upper right of the painting there is a poem by Kojima Yasugori (1743-1802) who signed himself here with his pen name Suichikuan Kisshū and also affixed his seal read Kisshū to it. The poem may be freely translated as follows:

*The thief who stole my heart has a body slender as a willow and
a face like a kaidō (pyrus spectabilis) flower.*

Katsukawa Shunshō is often credited with the founding of a new and important ukiyo-e studio. As we have already seen, this is not entirely true, for it was actually Shunsui (Nos. 51-53) who first brought the Katsukawa name into prominence. Shunshō, however, expanded on this and gathered about him a large group of devoted pupils, and thus credit is usually given to him. He was born in Edo in 1726 and studied with Shunsui and, as a result of this relationship, he even at times used the Miyagawa and Katsumiyagawa family name as signatures on his paintings. In addition to Shunsui, it is believed that Shunshō also studied with Kō Sūkoku (1730-1804) who, as we have seen, was in turn a pupil of Hanabusa Itchō. Thus, we are carried back to the early days of ukiyo-e. As most artists, Shunshō made use of a number of names including those of Yūsuke, Chihiro, Kyōkurōsei, Yūji, Ririn, and Rokurokuan. When he was about fifty he dwelt for a while in the home of a wholesale book dealer named Hayashiya Shichiemon and this provided him with a close contact with the vogue in illustrated Edo literature. Shunshō also appears to have at this same time developed a great interest in the theater. He did large numbers of actor portraits much in the Torii school manner, and it is to be hoped that someday this fascination with the theater will be explained. It may partially rest in the fact that Kiyonaga, who was Torii IV, had turned away from this theme and Shunshō being of fine business acumen stepped in to fill the gap. When he died on the eighth day of the twelfth month of 1792, his ashes were laid to rest in the Sonshin-in of the Matsudaira Saifuku Temple located in Asakusa at Shinboribata.

Stylistically Shunshō is a most interesting artist. He was equally adept at portraying beautiful women and actors as well as displaying a decidedly superior talent in his landscape and interior settings. During the time that he was active it appears that screens were less popular or perhaps their natural fragility led to their early demise. Shunshō produced a number of sets of paintings with the months of the year as a theme, and these equate with the twelve panels of a pair of screens.

There are two large panels in the Freer which have survived from what at one time probably was a set of twelve. They are spectacular, for in them Shunshō displays his dexterity at handling groups and placing them within carefully organized settings. The figures should remind us of the debt he owed to Shunsui, whereas the trees, plants and general setting are Kanō-like and tell us that he learned his lesson well from Kō Sūkoku. Seven girls on their way to play football is the subject of this lovely panel. With flowering cherry tree on the right and *yamabuki*

(*Kerria japonica*) on the left, both protected by fenced enclosures, one can ascertain that the month is April. Petals have started to fall and are clustered at the base of one tree while in its branches a bird rests as its mate dives toward it from above. The use of this bird device is quite commonly seen in Shunshō's work. The girls stroll casually and, in a leisurely manner, enjoy the signs of spring. Their arrangement contrasts with the angularity of the setting into which they are placed. They all wear rather subdued robes of simple pattern which is typical of Shunshō. The event may be a parody of the thirty-second chapter titled *Fuji no uraba* of the *Tale of Genji* in which a football match is recorded. All the props of the game are present with square toed football shoes and the actual ball on a stand. The women are of different ages, and the scene may also allude to the classic theme of the *Shichiken* (The Seven Wise Men). Although unsigned there is little doubt that this painting is from Shunshō's hand.

Detail of 05.308

- 66 *Airing Books and Clothes* 05.309
By Katsukawa Shunshō (1726-92), Edo period
Color and gold on silk
Height, 157.1 cm. (60 7/8 in.); width, 82.6 cm. (32 1/2 in.)

August is probably the month represented in this painting which is certainly part of the same series as No. 65 in this catalogue. The scene is that of the *mushiboshi* so called because it comes at the end of the damp and humid summer and consists of an airing of books and clothing in the warm air so that they do not mildew and attract insects.

The composition is typical of Shunshō with the use of strong vertical and diagonal elements to frame the more soft curvilinear figures. In the work of his teacher Shunsui, this tradition was already evident. Shunshō in contrast to most of the other artists save Suiō and Chōshun embellished his settings with fine details. The concern lavished on simple items such as the book cases, books, feather dusters, painting boxes, pinwheel toy, and robes all testify to Shunshō's interest in minutia.

Four women and a boy are shown engaged in performing the chores related to the airing. Two girls kneel on the floor on a red felt cloth and sort and check the books. Behind them a young boy with shaved head passes the books to a woman who places them on a rope line stretched across the room. Behind the boy stands a woman who raises her hand to her head and scratches it with a hairpin. Her gauze black robe is exquisitely handled and its transparency reveals her body. In a gesture to human frailty, Shunshō shows the two kneeling women pausing to study the books. It is a humorous touch and obviously the airing task may never be completed. He also employed the use of underpainting for the gauze areas to distinguish the under robe and flesh tones. Shunshō's concern for detail is such that one can read the titles of the paintings and some of the texts of the books. To crown the painting, a bird flies to the left. Like its mate, the painting is unsigned.

Although it is not titled so, this painting of a courtesan standing before a brush fence behind which chrysanthemums grow was probably part of a set of beauties of the seasons much in the same manner as the two paintings by Koryūsai which we have already discussed (Nos. 55 and 56). The girl is very elegantly garbed in a long sleeved kimono of lavender fabric. This delicately colored cloth is decorated with a subtle overall pattern of wisteria-like medallions with butterflies spaced between them. The lower portions of the kimono's sleeves and skirt are embellished by the addition of embroidered orchids of the Chinese variety in pale blue, black and yellow. This beautiful robe is lined with a deep ultramarine blue crepe on which there is a fine plant motif intermingled with the crests normally indicative of the various chapters of the *Tale of Genji*. She wears additional under-robos of red and pale blue crepe. About her waist is an *obi* of sizable proportions made up of abstract decorative bands.

Shunshō in this painting defines space by placing the courtesan behind a slightly shaded hillock and before a fence. Late in his life Shunshō tended to make his figures rather squat and often times the face and elaborate coiffure seem out of proportion. This is somewhat true in this instance; however, the large *obi* and relatively solid color of the kimono tend to counteract this fault and keep the composition in balance. On this painting Shunshō signed himself Katsu Shunshō Ga (Painted by Katsu Shunshō). Though he most often used seals or a *kakiban* (cipher), such was not the case here.

勝春軒画

Shunshō had many pupils and his fame could rest on his status as a teacher alone; however, we have already seen that he was an artist of great competence. One of his better pupils who took a special interest in the kabuki was Shunkō. He was born in 1734 and was of the Kiyokawa family. He used the personal name of Denjirō and dwelt for part of his life in Hasegawa-chō of Edo. Unfortunately, sometime between 1787 or 1788, Shunkō suffered paralysis and his right hand was rendered useless. This dreadful misfortune hampered but did not stop his artistic career, for he continued to paint and especially design prints. To mark this change, he signed these works Sahitsusai (The Studio of the Left-handed Painter). He also was a successful rival of Hokusai for their teacher Shunshō's favor. Shunkō continued to paint for a short while following his affliction but then retired and took the tonsure whereupon another of Shunshō's pupils, Shunci, became leader of the Katsukawa school.

The actor Ichikawa Ebizō II dressed as Matsuōmaru in the play titled *Sugawara Denju Tenarai Kagami* is the subject of this painting. It is a most dramatic representation with the actor appearing as the attendant to Fujiwara Tokihira (871-909), one of those who plotted against the great Minister of the Right, Sugawara no Michizane (845-903). Ebizō is shown clad as a samurai of low class with two swords and grasping a long handled parasol which is enclosed in a white case. He has a black hat on and his olive, chocolate, and white plaid robe is covered with a white wrap-around cloak. Ebizō's feet are wide spread as he takes a firm stance against all. His makeup also highlights the unswaying and rather sinister character of the role he portrays.

Ichikawa Ebizō was formerly known as Danjūrō IV. He retired on December 17, 1770, and at that time his son, then known as Matsumoto Kōshirō III, became Danjūrō V. For a while after retirement the former Danjūrō IV reverted to using his former name Matsumoto Kōshirō II; however, on November 25, 1772, he assumed the name of Ebizō II. For his final appearance on the stage he performed at the Ichimura Theater between August 14 and September 13, 1776, in Takeda Izumo's (1691-1756) famous play *Sugawara Denju Tenarai Kagami*. The artist Shunkō most successfully captured him in the Matsuōmaru role. At the bottom right of the painting he placed his signature read Katsu Shunkō Ga (Painted by Katsu Shunkō) and his *kakiban* (cipher). It should be noted that there is a small inlay of silk beneath the signature and this at one time made me suspicious that the signature was a later addition. After

careful study of it, I am convinced that it but indicates a repair to a damaged portion of the painting and the signature is correct.

Detail of 98.423

By Katsukawa Shunei (1762-1819), Edo period

Color and ink on silk, signature and *kakihan*

Height, 91.0 cm. (35 13/16 in.); width, 32.8 cm. (12 15/16 in.)

Another pupil of Shunshō who took over the leadership of the school upon Shunkō's retirement was Shunei. He was actually born into the Isoda family in 1762 and, because of this as well as his concern for the phenomena of nature, we are led to speculate as to whether or not he had any direct relationship to the earlier artist Koryūsai. Shunei commenced his work as an artist at an early age for by the 1780s he was already producing theatrical prints. He had studied with Shunshō and his predecessors made use of a number of names. Among those employed by him were Kyūjirō and Kyūtokusai. Actually, Shunei was considered a competent portrayer of actors, and it was this that brought the artist Toyokuni (1769-1825) to comment favorably on his work. Only six years following his death a biography about him written by Ishikawa Gabō was completed and in it he describes Shunei as an eccentric old man who loved to paint, recite *gidayū* (musical drama) and play the samisen. Shunei died on the twenty-sixth day of the seventh month of 1819 and was buried in Edo at the Asakusa Honganji Chūzen Shōji.

Any painting by Shunei is uncommon for few have survived. This one is unusual in that instead of being a portrait of an actor, which was the artist's forte in prints, it represent a courtesan tying her *obi*. She is attended by an old looking boy who wears a blue plaid robe and carries a bundle on his shoulders. The courtesan is of a harder appearing type than those we have previously seen by other artists. Her features are less delicate and her eyes are painted as but a narrow line. She inclines her head and grips her folding fan in her teeth as she sets about adjusting her *obi*. Her hair is very modish with a number of pins employed to decorate it. Perhaps it is but her concentration on her task that makes her appear intense and less coy. Shunei in this work approaches the style of Koryūsai for both had a keen ability to capture nature. A windstorm has come up and the branches of the willow behind the girl are realistically depicted and appear to be caught up by the sudden breeze. Even the girl's meticulous coiffure is disarranged with short strands of hair on her forehead tousled by the wind. Carrying the natural movement of the breeze a step further, Shunei shows the edge of her *obi* and the long sleeves of her grayish-green gauze outer robe, as well as her skirt, gracefully curved as they are blown like the willow by the wind. The red under robe has an overall pattern of plover in flight and this design adds to the action. The red color for the under-robe, in areas where it is covered by the transparent gauze garment, is painted on the underside

of the silk showing us, once again, one of the devices used by ukiyo-e artists in attempting to capture realism. The painting is signed Shunei Ga (Painted by Shunei) and carries his *kakihan* (cipher).

Detail of 99.18

The many pupils of Shunshō in general followed their master's style. Shunchō was one of the very competent artists to come forth from this school. We actually know very little about him other than that he is considered to have been active between the period of 1780-95 and that he also made use of the names Kichizaemon, Shien, Toshien, Kisadō, Yūshidō and Chūrinsha. Another fact that surfaces in a study of the standard biographies of Shunchō is that he is considered to have squabbled with his teacher Shunshō and following that, to have changed the character read *shun* (spring) in his name to the one with the same reading but meaning excellent. This character in turn had been used by Shunman, who had also changed the characters used for his name to distinguish himself from Shunshō. From this, one can determine that tempers often flared in the studios and that rivalry was very great.

Stylistically, little can be ascertained from Shunchō's paintings for in truth so few are known. From his prints, however, we know that an atmosphere of delicacy and refinement permeates his work. Though he had competence at portraying actors he seems to have foregone that to concentrate on everyday people as well as the inhabitants of the red-light districts. His figures have a fragility about them that is enhanced by his clever selection of color. In this painting showing a maid assisting a woman in removing her outer robe, Shunshō's influence is evident in the diagonals and verticals of the setting of the composition. It is an interior scene and a plum tree blossoms outside the open window. The two women are so arranged that they form a strong central point attracting our attention. The younger of the two, whose eyebrows are not shaved, twists her body and leans back and the two figures combined form a letter "D." The people portrayed by Shunchō show a strong resemblance to those popularized by Kiyonaga for their faces are elongated and they are taller. There is a liteness about the figures. The older woman in this painting wears a chocolate colored kimono and an under-robe of blue as well as a black-on-black diaper patterned *obi*. The younger woman has a black *uchikake* with pink and blue cherry blossoms decorating the edge of the skirt. Under this she wears a black robe with a dotted circular diaper pattern. Her *obi* adds a touch of bright color for it is of russet orange color cloth woven with a diaper pattern in blue, green, yellow and white.

This rare painting is in a fine state of preservation and carries a signature indicating that it was done prior to Shunchō's quarrel with Shunshō. It is signed Katsukawa Shunchō and carries his cipher.

わさびの
やをば

うさぎ
うさぎ

うさぎの子

弱ふたりの

うさぎ

夕立

窪田五郎

There were always close ties between Japanese literature and art, and in the Edo period many ukiyo-e artists fancied themselves as writers of plays and poetry. The *kyōka* (satirical odes) were especially in vogue at this time and Shunman achieved distinction in composing these as well as being a painter and print designer of great competence. He was born in 1757 into the Kubota family and in later years abbreviated that surname to Kubo. As a youth he was called Yasubei and during his childhood his father died. We know little about these early years but do find that he studied painting with the Nanga artist Katori Nahiko (1723-82). It is believed that it was he who assigned the name Shunman to the artist though the character read *shun*, meaning spring, was later changed to one meaning excellent, to distinguish his work from that of Shunshō's followers. Nahiko was a skilled expert in haiku poetry and he passed along this skill to his able pupil. Later it is believed Shunman studied the style of Kitao Shigemasa (1739-1820) and he established close ties with the family of Ishikawa Toyonobu. They worshipped at the same temple and Toyonobu's son, Rokujuen Ishikawa Masamochi (Gabō), taught him *kyōka* composition. This friendship continued until his death, for he was buried in 1820 at the Asakusa Kurofune-chō Shōkaku Temple which was also the burial site of Toyonobu and his family. Among the names used by Shunman are Nandakashiran and Kozandō for his dramas, and Hitofushi Chizue when he signed his *kyōka* poems. From another name he used we can conclude that he was left-handed for, at times, he signed himself Shōsadō (In Honor of the Left Chamber).

There are a fair number of Shunman paintings in existence. He favored taller proportions as did Kiyonaga as well as the use of settings combined with seasonal elements as observed in nature. In this painting, a woman and boy walk along a river bank and turn their faces away from the force of the driving rain. The woman wears low sandals and has tucked up her kimono so that it will not get wet, while the boy lifts the bottom of his robe. He carries a pack on his back and a tattered closed umbrella rests on his shoulder. They both appear to be in abject misery. On the upper portion of the painting there is a poem by one who appears to sign himself Todoya and it makes reference to figures in low sandals caught in a sudden shower. The painting is signed Kubo Shunman Ga (Painted by Kubo Shunman) and has his round seal read Shunman.

72

A Winter Party

00.113

By Utagawa Toyoharu (1735-1814), Edo period

Color and gold on silk, signature and seal

Height 52.7 cm. (20 3/4 in.); width, 96.3 cm. (37 15/16 in.)

In 1735 the founder of the Utagawa studio of ukiyo-e masters, Toyoharu, was born. This studio, from that time on, spanned the history of ukiyo-e and included such artists as Toyohiro, Toyokuni, Kunisada, Kuniyoshi, and masters who worked into the Meiji period. Toyoharu's birthplace is uncertain with Toyooka of Tajima Province, Usuki of Bungo Province, and Edo all mentioned in the literature. Though little is known of the first thirty years of his life we find him working in Edo about 1760. Toyoharu shows a stylistic affinity to Kanō school art in his work. This he probably acquired studying with the Kyoto artist Tsuruzawa Tangei. Though we do not know who taught him to paint in the ukiyo-e manner, we do find his name linked with Toriyama Sekien (1713-88) and, without question, both produced votive panels. He is believed to have been influenced by Ishikawa Toyonobu, and a comparison of their work reveals a good deal of similarity. Toyoharu was a fine

colorist and we learn from his biography that he, like Chōshun, assisted in the repair of the Tōshōgū at Nikkō. This was a task normally assigned to Kanō school artists. He moved about in Edo a great deal and is reported as residing at a number of places. When he grew old he took the tonsure and, upon his death in 1814, he was buried in Asakusa in the precincts of the Honryū Temple.

The Freer is blessed with a number of paintings by Utagawa Toyoharu and thus comparisons can be made. He was without doubt a most skilled master. In this one he shows us a winter party in a house of pleasure. Two gentlemen and three girls are shown seated within a room before open shoji which reveal a snow covered garden. There is a warmth about the interior created not only by the presence of the figures, but also by the colorful garments worn by the geisha. The two men are separated by the trio of beauties. The younger man, whose forelock is as yet not shaved away, speaks to the standing geisha who tunes her samisen whereas the older man is sandwiched between the two others who vie for his attention. He chats with one who points with her tobacco pipe while he plies the other one who holds a samisen with sake. All the props of this moment of relaxation are present including a pan of food cooking away, serving dishes, samisen case, and tobacco pouches. The natural diagonal lines of the tatami and verandah boards as well as the verticals of the shoji create a sense of perspective and realistic depth. This feeling is furthered by the beautiful Kanō-like garden setting. The whiteness of winter draws the viewer's eye to the rear of the painting and the planting itself is symbolic, for in this wintry fairyland are the pine, plum and bamboo, the three friends which are symbols of longevity in Far Eastern art. At the bottom right edge of the garden Toyoharu has placed some narcissus in bloom signifying that spring will soon be on its way.

The painting is signed Utagawa Toyoharu Ga (Painted by Utagawa Toyoharu) and carries his seal read Shōju.

行年
一龍齋歌川豊泰画

- 73** *Women at the Seashore* 98.113
By Utagawa Toyoharu (1735-1814), dated 1800, Edo period
Color and gold on silk, inscription, signature and seal
Height, 87.0 cm. (34 1/4 in.); width, 32.7 cm. (12 7/8 in.)

Toyoharu manifested a great interest in realism and that concern is apparent in this work. Two women and a girl are shown at the seashore. Though the waves break on the beach two figures have waded out in their elegant robes to gather clams and the girl has become fascinated by a fish which she has adroitly caught between the palms of her outspread hands. Toyoharu has made the water crystal clear. This causes me to reflect and wonder on how sad it is that the waters of the world are no longer so, and Japan, in particular, suffers intensely from pollution. The sea breeze catches the skirts of the girls' robes, and the very elegant woman who is just about to step into the water holds on to her broad white hat with one hand while she raises the skirt of her *furisode* with the other. This kimono is of brown cloth and from the waist down it is patterned with cherry blossoms alternating with the crest symbolic of *Hatsune* the forty-sixth chapter of the *Tale of Genji*. The other woman sports a black checked kimono and has an olive and blue crane-roundel patterned *obi*. Her skirts are tied up by purple ribbon, and in her left hand she holds a pipe while she grasps a clam filled basket in her right. Her hair cloth has been caught by the wind and is blown out to one side. At the upper right edge of the painting the branches of an old pine tree enter the setting. The way its trunk and needles are painted immediately interjects the presence of Kanō influence.

It is a beautiful painting in which Toyoharu, who was meticulous with his art, added a touch of humor and adventure. One can feel the fish wiggle as it tries to escape the girl's grasp. He signed this work Gyōnen Rokujū-roku Okina Ichiryūsai Utagawa Toyoharu Ga (The Old Man Aged Sixty-six Painted by Ichiryūsai Utagawa Toyoharu) and bears his seal read Shōju.

Early in the history of ukiyo-e we saw the popularity of panoramic landscapes of Kyoto in screens such as those called *Rakuchū Rakugai* and in later *uki-e* (perspective pictures). The devotion of artists to produce works of this nature never appears to have totally lapsed and thus, in this painting, we have Toyoharu's panoramic view of the Asakusa area and its environs. Well over a hundred small figures crowd the approaches to the Ryōgoku Bridge and make their way across it. As in the early ukiyo-e works all levels of society are represented and, though the artist has taken much artistic license with the arrangement of the elements he exposes to his brush, he has presented the viewer with a fairly accurate topographical map. Not only is it a panorama of the area but it also serves as a cross section of the residents of Edo. Actors, government officials, samurai, merchants, porters, courtesans, townsmen, and children fill the happy and busy scene.

The Ryōgoku bridge is shown in the foreground serving as a major artery for metropolitan traffic while on the Sumida River which flows beneath it pleasure boats and ferries move back and forth. To the left the pagoda and main hall of the Asakusa Sensō Temple pierces through the smog-like clouds that obscure areas of the city adding to the illusion of depth. The Azuma Bridge can be seen in the far distance as well as the opposite bank of the river including Mukōjima while rising above the horizon is the peak of Mount Tsukuba.

Toyoharu's attempt at an *uki-e* reveals how skilled and competent he was. He experiments with realistic visual phenomena and decreases the size of the Edoites as they recede into the background. He also shows us his knowledge and understanding of this city which he obviously loved, for the residents happily go about their business in a natural manner and appear to be unaware that they have been captured by this great artist's brush.

This rare large painting is signed Ichiryūsai Toyoharu Ga (Painted by Ichiryūsai Toyoharu) and the bronze vessel-shaped upper seal reads Utagawa and the lower one Shōju no In (Seal of Shōju).

日本画一龍齋歌川堂春圖之

75

A Courtesan

98.75

By Utagawa Toyoharu (1735-1814), Edo period

Color and gold on silk, inscription, signature and two seals

Height, 144.7 cm. (57 in.); width, 88.3 cm. (34 3/4 in.)

This figure study of a courtesan is of most unusual scale, and it must have been created for a special patron who avidly admired this girl, or been commissioned by the house for which she worked. The courtesan occupies the entire composition, and her back is turned to us displaying her full and billowing robes. She twists her head back and looks over her shoulder at us while her *obi* hangs straight down roughly paralleling the signature and edge of the painting. The courtesan's kimono is of a rich malachite green decorated with wisteria medallions, and the *uchikake* is of light pearl gray cloth patterned with pink flowers resembling hydrangea done in relief indicating that they are embroidered. Her *obi* is of a rich red and gold floral arabesque brocade. The girl's side locks fan out to resemble an open fan and clearly indicate a date post 1780. By making the *obi* hang so straight Toyoharu accents the movement of the rest of the drapery. The girl has a large head and her sharp features may be symbolic of Sekien's influence. On the back of the *uchikake* is a three oak leaf crest which, I believe, identifies the girl as being Yaichi of the Yamashiro-ya in the Yoshiwara.

The painting is signed along its right edge Nihon Gakō Ichiryūsai Utagawa Toyoharu no Zu (A Painting by the Japanese Artist Ichiryūsai Utagawa Toyoharu). On it he placed two of his seals; the upper bronze vessel-shaped one reads Utagawa, and the lower one, Shōju no In (Seal of Shōju). The painting is a daring portrait study of a courtesan.

76 *Two of the Four Accomplishments—Painting and Calligraphy* 03.57

By Utagawa Toyohiro (1773-1828), Edo period
Color and gold on silk, two inscriptions, signature and four seals
Height, 101.4 cm. (39 15/16 in.); width, 41.2 cm. (16 1/4 in.)

A very gifted pupil of Toyoharu was a young man, later called Toyohiro, who was born in Edo in 1773. So often pupils but imitate their teacher and add nothing to the progress of the development of a school. Toyohiro was by no means a slavish follower; he carried magnificent precision and neatness to its zenith in ukiyo-e. Though he commonly was called Tōjirō he also used the name Ichiryūsai in signing his paintings. This name sounds exactly like that of his teacher; however, Toyohiro substituted the character for willow in place of that for dragon thus distinguishing him from his master. He also experimented with the Kanō manner of painting as well as that used by Itchō. If one examines Edo literature one finds that artists often combined efforts. Toyokuni commonly utilized this means to reduce his work load. He is reported to have been a close friend of Toyohiro, but they quarreled over Toyohiro's lack of enthusiasm for theatrical portraiture. Time, however, healed the rift and later they collaborated in doing book illustrations.

Toyohiro had a great fondness for the arts and especially subjects derived from the classic tradition. This painting, one of a pair with No. 77, illustrates such a theme. It is called *The Four Accomplishments*, and the skills of painting and calligraphy are illustrated here. These accomplishments are traceable back to China where a cultivated person was expected to have ability in these skills. The Japanese adopted them also as their standard of refinement and, in painting this diptych, Toyohiro demonstrates his mastery of two. The interior setting he used resembles those of Shunshō with the employment of diagonals and verticals aiding in the creation of space. A youth of refined appearance dressed in formal robes paints an orchid plant in sumi on a sheet of paper stretched out on a red felt carpet. Beside him is a fine array of tools and pigments used by artists of the age. There is great neatness about the room and nothing is out of order. Behind him an elder girl unrolls a sheet of calligraphy signed by that eminent writer of comic odes, novels, and plays, Santō Kyōden. It may be freely translated as follows:

*In my dream a divine inspiration came to me. When I awoke
and took up my brush it evaporated.*

Standing behind the girl who holds the calligraphy is a standing woman who holds a roll of artist's paper in her hand. Behind the group is an open window through which a *mokusei* (*Olea fragrans*) tree can be seen. The door of the cabinet at the rear of the room is decorated with three birds in flight painted in sumi. Resting on the shelf above this is a cloth case holding a set of books and a box for a landscape painting which is

inscribed to tell us that it is a work by an artist of the Kanō school. Since Kanō Motonobu (1476-1559) was the most noted member of this family awarded the honorary Hōgen title it is probably meant to be a work by him. This little gesture reaffirms an awareness by Toyohiro of Kanō painting. At the lower left corner he signed this masterpiece from his brush Utagawa Toyohiro Ga (Painted by Utagawa Toyohiro) and set his seal to it read Toyohiro.

Detail of 03.57

77 *Two of the Four Accomplishments—Music and Games* 03.58

By Utagawa Toyohiro (1773-1828), Edo period

Color and gold on silk, two inscriptions, signature and four seals

Height, 101.3 cm. (39 7/8 in.); width, 41.1 cm. (16 3/16 in.)

A game called *sugoroku* that resembles backgammon and a koto are used as representatives of the two other accomplishments, music and games. In the foreground a woman is seated beside a koto and is engaged in applying finger guards before commencing to play this instrument of great beauty. A younger girl in a lavender brocaded robe sits to the left of the koto and prepares to hand the musician a small booklet containing the tunes she will play. Immediately behind the koto player is a sliding door with a sprig of chrysanthemum painted in sumi on it. To her left is a small *tokonoma* (niche) in which a broiled lobster rests on a footed tray. As we move into the second room we see two boys concentrating over the *sugoroku* board, while through the open shoji we can see indications of a hilly garden and a plum tree just about to burst into bloom.

In a typical manner Toyohiro's figures are distinguished. They seem to exude fine breeding, and this is but natural when one stops to realize that the accomplishments and breeding were closely allied. Their features are fine and delicate, and the settings Toyohiro employed appear as though they have been freshly scrubbed. The girls and young gentlemen are exquisitely groomed and the rooms are well appointed. Toyohiro quite obviously was an orderly and meticulous man who had a great concern for detail. Over the lintel of the first room in this painting he has placed a mounted thirty-one syllable poem by Santō Kyōden. It can be translated as follows:

*To the nightingale that gathers the thread (branches) of the
green willow, is this a prerequisite to work, in this, the village
wherein straw hats are made?*

The artist's signature read Utagawa Toyohiro Ga (Painted by Utagawa Toyohiro) and his seal read Toyohiro are placed along the lower left edge of the painting. His elegant ladies and gentlemen carry us a step beyond Kiyonaga along the path to the attenuated figures done by Utamaro.

鳥文齋此之筆

78 *Beauties of the Seasons—Spring* 57.7
By Hosoda Eishi (1756-1829), Edo period
Color on silk, signature and one seal
Height, 98.3 cm. (38 11/16 in.); width, 37.7 cm. (14 13/16 in.)

This artist is a rarity in the ranks of ukiyo-e masters for he did not stem from a humble origin. He was born in 1756 as the eldest son of Hosoda Tokiyuki, a man who served the government in an official capacity as a police inspector. His great grandfather is reported to have been Lord of Tamba Province and had served the government as its Finance Minister. It is thus that Eishi had the benefits of a classical education available to him. He was encouraged in his study of art and this, in the circles in which his family was engaged, meant the academic Kanō school. It is thus that he studied with Kanō Eisen-in Norinobu. He had both skill and influence and, as a result, was appointed by the tenth Shogun, Tokugawa Ieharu (1737-86) to become an officer in his service. After a short while he was once again recognized by the Shogun who selected him to be his Official Artist in Attendance. This was an unusual rank for an artist so young and we must keep in mind that at this point he had not, as yet, turned exclusively to ukiyo-e. It is even reported that this young gentleman was so favored that the Shogun assigned the name of Eishi to him, though we also know that during his lifetime he used the names of Tokitomi, Yasaburō, Chōbunsai and Kyūzaemon. The biographers generally inform us that Eishi soon tired of all the favors bestowed upon him and the static court painting style and thus, when he became ill, he used his poor health as an excuse to sever his official ties and turned to what was to become his true love, Ukiyo-e. In that age political figures were often vindictive though Eishi survived and later received the highest distinction awarded to an artist of his newly adopted school. In 1800 an Imperial Priest of the Myōhōin visited Edo from Kyoto and commissioned Eishi to paint a Sunida River landscape. He carried it back with him and thought so highly of it that he made a gift of it to the retired Emperor Go Sakuramachi who in turn praised the work. Eishi was so proud and flattered that he later would, at times, sign his work Tenran (Seen by the Emperor). When he died in 1829 he was buried at the Yanaka, Renge Temple.

Eishi as a painter and print maker was most prolific and his work, much like that of Toyohiro, is elegant and refined. The thin line he employed is even narrower than that used by Toyohiro and gives a delicate ephemeral quality to his work. His women who are beautifully groomed appear to be unreal. This painting is one from a set of three which have traditionally been titled Beauties of the Seasons. I am always somewhat puzzled by that title for few of the alleged four painting sets survive. This grand courtesan with two *kamuro* and cherry trees blossoming in the background is

obviously the Spring painting. The courtesan's robes are patterned with chrysanthemums, peonies, and floating fans while her *obi* is decorated with dragons and Chinese type clouds. The fabric designs are very rich reflecting again Eishi's upbringing as well as his favorable financial position. In addition to this, the girl wears the latest in hair styles with the back tresses shaped to resemble butterfly wings with numbers of decorative hairpins set in place.

There is a great danger with Eishi paintings and many copies appear in various collections. Such is true of this set which at one time was in the collection of Baron Ishiguro and was sent by the Japanese government as a representative work to the Paris *Exposition Universelle* of 1900. A very similar set appears in the Brundage Collection as well as in other museums. One must never rule out the fact that a favorite work would be often copied by an artist. In the lower left there is placed the artist's signature read Chōbunsai Eishi no Hitsu (A Painting by Chōbunsai Eishi) and his seal read Eishi.

Detail of 57.7

鳥文齋不之筆

- 79 *Beauties of the Seasons—Summer* 57.6
By Hosoda Eishi (1756-1829), Edo period
Color on silk, signature and one seal
Height, 98.4 cm. (38 3/4 in.); width, 37.8 cm. (14 7/8 in.)

The beautiful geisha who adjusts a hairpin with one hand as she strolls along accompanied by a tall attendant carrying a samisen case represents summer in this series by Eishi, of which the Freer owns three. The willow tree in the background, as well as the robes worn by the women, defines the season. There appears to be little breeze and the branches, though bent, seem listless. The attendant carries a fan on which orchids are painted and hides her chin with it. In all likelihood, she is trying to stir up a breeze and her simple coiffure without billowing side locks is reminiscent of earlier hair styles. The blue and white overall diaper pattern of her robe is summery, and she wears an additional overskirt to protect her kimono against abrasion by the lacquered samisen case which she carries under her right arm. On the edge of the case is the *tsuta* (ivy leaf) seal employed by many who used that name. It may well indicate that this geisha is from a house called the Tsuta-ya. The geisha has the typical delicacy so much loved by Eishi. His brush lines were very fine and when applied to textiles this makes the patterns seem of superb quality. The under kimono worn by this girl is decorated with branches and koto bridges. Over this she wears a gauze outer robe and an intricately brocaded *obi*.

Eishi signed this painting in the same manner as its mate, No. 78. The signature reads Chōbunsai Eishi Hitsu (Painted by Chōbunsai Eishi) and it carries his seal read Eishi.

80 *Courtesan and Attendant Waiting for a Boat* 98.430
By Kitao Masayoshi (1764-1824), Edo period
Color and ink on silk, signature and cipher
Height, 81.9 cm. (32 1/4 in.); width, 33.3 cm. (13 1/8 in.)

The artist Kitao Shigemasa (1739-1820) was basically self taught, and it is a fascinating phenomena that he was able to gather about him a distinguished group of pupils. Kubota Shunman was one of these and another one was Masayoshi. In fact, Masayoshi was so captivated by Shigemasa that he even adopted the Kitao name. He was born in Edo in 1761 into the Tanaka family. His father is believed to have been a man called Yoshitaka though, for some unexplained reason, Masayoshi left his true family household and was adopted by a farmer called Akaba Genzaemon who lived in Shimotsuke Province at the village of Enko. At a later date this family moved into Edo and they established a shop which made and sold tatami. It is felt that during this period of his life Masayoshi used the Akaba family name though he changed this later for Kuwagata and also used other personal names such as Sanjirō, Tsuguzane, and Sankō in addition to Masayoshi. We can determine from the various biographies that Masayoshi did not take well to the mat making profession and instead studied painting. Just when he first met Shigemasa is unknown but he quite obviously was influenced by him and is known mainly for his book illustrations. After a while ukiyo-e had less appeal for him and about 1796 he took on the name of Kuwagata Keisai and worked in the manner of the Kanō school.

Masayoshi's paintings are few and they reflect what was happening in the ukiyo-e school. It had commenced to decline for after a while individuality began to play out. This was a rather natural development for what is new and original, if accepted and repeated for too many years, becomes academic. Masayoshi's figures and themes resemble those not only by Shigemasa but also by Katsukawa school artists. They are rather short and heavier set and lack the elegance and refinement employed by artists such as Toyoharu, Toyohiro and Eishi. In this painting a maid holding a lantern leads a courtesan to the edge of a pier where they will wait for a boat. We can identify the house that employs the girl by the crest that appears on the lantern and the inscription on it which reads Tsuta-ya. The girl wears a paulownia crest on the shoulder of her long sleeved black kimono. It should be noted that in the latter half of the eighteenth century kimono patterns were often confined to the area below the *obi*. In this instance a handsome chrysanthemum pattern in tones of pale blue-gray and pink decorates the robe. The maid wears a chocolate colored kimono and an apron of pale gray-green and a delicate *obi* of gray-blue patterned with bamboo and clouds. The composition is a fine one though the theme is not unusual. The courtesan has a very

thick neck and seems rather ill at ease as she stands on her high clogs and raises her skirt out of her way as she walks.

The painting is signed Kitao Masayoshi Ga (Painted by Kitao Masayoshi) and carries the artist's cipher.

Detail of 98.430

81 *Courtesan and Maid* 03.72
By Utagawa Toyokuni (1769-1825), Edo period
Color, ink and gold on silk
Height, 96.0 cm. (37 13/16 in.); width, 40.1 cm. (15 13/16 in.)

The theme is almost the same as that of No. 80 though in this work there is greater originality of design and the night setting, as well as the breeze and movement, make it less static. This painting is by the hand of an artist who is reported to have been very commercial and who, without question, played a role in the decline of ukiyo-e. He was Utagawa Toyokuni who was born in 1769. His father, Gorobei, was a puppet carver in Edo and this profession meant that even as a youth Toyokuni was exposed to an artistic atmosphere. His family name was Kurahashi and, as others, he used additional names. Among these were Kumakichi and Ichiyōsai. It is believed that while still young he entered the studio of Utagawa Toyoharu as a pupil and this influence stayed with him throughout his life. Toyokuni is almost a reflection of Toyoharu for he also served as the teacher of many pupils including such artists as Kunimasa, Kunimaru, Kuniyoshi, Kunisada, Kuninao, Kuniyasu and Yoshitora. Even Hiroshige sought to work with him but was refused that privilege. Toyokuni's career is rather strange for, although he was very prolific, few of his works show great originality. One almost suspects that he worked primarily with money as his aim rather than because of inspiration. In his prints he occasionally aspired to greatness with his actor series; however, his work was eclectic and one senses that he was grasping primarily for something that would sell and, once it did, altered the formula but slightly and repeated the theme over and over again.

Toyokuni borrowed freely from many artists. He studied the work of Hanabusa Itchō and even that of artists of the rival Katsukawa studio. Toyokuni's first book illustrations appear about 1786 and in 1804 he, as well as Shunci, ran into difficulty with the government having violated censorship regulations. His sentence to fifty days in handcuffs was based on his publication of a book title *Ehon Taikō-ki* (A Picture Book of the Chronicle of the Taikō). The term Taikō usually referred to Toyotomi Hideyoshi, and the government frowned on the use of this name in a frivolous manner. Some twenty-one years later Toyokuni died and was buried in the precincts of the Mita Hijirizaka Kōun Temple.

This painting of two girls, a maid and courtesan, waiting on the dock is one of the finest by his hand that has survived. The dark cloud-streaked night sky is lit up by the lantern that the maid holds aloft in her right hand. Its warm reddish glow contrasts with the night setting as do the white robe of the maid and the courtesan's broad white diapered patterned *obi*. The maid leans forward and she wiggles the fingers of her

left hand trying to attract the attention of the boatman. It is summer and a breeze at the waterside catches the *obi*, skirt, and apron worn by the maid. The courtesan wears a dark gray gauze outer robe over her red under garment. Once again, this is an instance where an ukiyo-e artist painted on the underside of the silk.

Toyokuni's girls shown here are directly related in stature and feature to those of Toyoharu. They are tall, long faced, thin necked, and have rather long noses. The courtesan is about to tie her *obi* as she waits and seems bored with it all. Along the right edge, the painting is signed Utagawa Toyokuni Ga (Painted by Utagawa Toyokuni) and the square seal reads Ichiyōsai and the round one Toyokuni.

Detail of 03.72

82 *Moonlight Revelry at Sagami Dozō* 03.54
 By Kitagawa Utamaro (1754-1806), Edo period
 Color, ink and gold on paper
 Height, 147.0 cm. (58 in.); width, 318.6 cm. 125 3/4 in.)

Perhaps it is unfair to refer to certain artists as giants in the history of ukiyo-e, for each of the men whose work we have examined contributed to the formation of the total picture of this school. It is also wrong to examine these masters solely in terms of paintings left behind. It is to be hoped that in future years monographs on each of them can be prepared which will fuse their work in single sheet prints and book illustrations with their paintings. With the above statement as a word of caution, I continue to feel that some artists shine more brightly than others in the family of ukiyo-e.

Kitagawa Utamaro was one of the great masters. It may seem strange to speak of him as a painter for very few works by his hand can be accepted as correct, and his major effort was devoted to the production of print designs. Though there are three paintings in the Freer that were originally said to be by his hand, only one withstood the test of careful examination. Its scale and design are such that this spectacular work speaks well of the genius of Utamaro.

The early history of Utamaro is but speculation and muddled by a series of theories regarding his origin. For instance, he is reported, depending on which theory one accepts, to have been born in Kawagoe, Edo, Osaka and Kyoto. It is generally accepted that not until approximately 1782 did he use the name Utamaro. In addition to this name

he made use during his lifetime of many others, including Ichitarō, Yūsuke, Yūki, Nobuyoshi and Toyoaki. During the latter years of Toriyama Sekien's life, Utamaro was introduced to him and a close master and pupil relationship soon developed. Utamaro is said to have been befriended by a successful maker of cauldrons from Tochigi Province, and this man introduced him to the artistic community of Edo. We do not know if this is the person who brought him into contact with Sekien, though that alliance is the first serious contact we know of between Utamaro and ukiyo-e. In the brief biography of Sekien (No. 61) we learned of his praise of his pupil. Utamaro loved Edo and took special interest in the pleasure areas of the Yoshiwara and Shinagawa districts. His talent was readily recognized by the great print publisher, Tsutaya Jūsaburō (1750-97), who took Utamaro under his wing. The shop of Tsutaya was located at Yoshiwara Gojikkendō though he later moved to Toriabura-chō. Probably during the 1790s Utamaro met the great beauty Hanaōgi, and his interest turned more and more to the depiction of courtesans in his prints. Though he was a specialist in this theme, we must never forget that in his prints he also showed great interest and devotion to the happy life of children at play as well as to historical and legendary characters. Not willing to stop with this as his subject matter he also did fine floral and bird studies. It was on his courtesans and children, however, that he lavished his greatest love.

As we examine the various biographies of Utamaro, we learn that he was married and had children. His daughter preceded him in death, and in 1790 she was buried in the Senkō Temple in Asakusa. Utamaro's later years were not especially happy, for in 1804 he published a triptych titled *Taikō Rakutō Go Sai Yūkan* (The Taikō [Hideyoshi] and His Five Wives Picnicking at Rakutō). This violated an edict prohibiting the portrayal of military heroes in prints and popular works and, as a result, Utamaro was sentenced to fifty days in handcuffs. His spirit was broken by this and his health also failed. Not many years later, in 1806, he died and his ashes were buried beside those of his daughter.

This Freer painting is often titled the *Dozō Sagami Tsuki Shita Yūen* (A Pleasure Party Beneath the Moon at the Dozō Sagami). This particular house of pleasure was located in Shinagawa, southwest of Tokyo. It is a very large painting and many scholars in the past have referred to it as being one part of a triptych on the *Setsugekka* (Snow, Moon and Flowers) theme. Two other large panels exist that have been reported as being related. The flower painting is in the collection of the Wadsworth Atheneum at Hartford, Connecticut, and the snow composition is in a private collection in Japan. All three at one time belonged to Hayashi Tadamasa, the noted ukiyo-e collector and dealer who spent most of his life in Paris. Two, the snow and flower scenes, later went into the Aoyama Collection in Paris. I have never seen the snow com-

position; however, the Wadsworth Atheneum flower painting has been studied, and I believe that there is sufficient variation in the scale and the materials employed in painting this and the Freer work to question their ever having been done at the same time or as parts of a triptych. It is important that a thorough technical, as well as stylistic, analysis be done of the two non-Freer compositions so that the results can be compared and a conclusion be reached. None of these paintings carry Utamaro's signature; however, after very cautious analysis I strongly support the Freer painting as being by his hand.

The *Dozō Sagami* composition is an *uki-e* (perspective picture). The interior of a large room and its anteroom, as well as side chamber, are shown. The shoji are removed and we look out into the distance at boats sailing on what is now Tokyo Bay. A romantic moon peeks out from behind a cloud and the setting is intimate. The party has not as yet begun as no gentlemen, save the one whose silhouette is reflected on the shoji on the left, are present. One might interpret, however, that he is the sole mature male to participate, and that he gazes out at the moon in reverie as he waits for the elegant courtesan in the center of the composition to join him.

Element after element found in this work can be relocated in Utamaro's prints and book illustrations. The young lady painting or writing on a lantern in the right foreground corresponds with a similar scene in his print series *Fūryū Kodakara Awase*. The maid holding the tray and about to step through the doorway compares favorably with figures in his print series *Fujin Sōgaku Jittai*, and *Fujo Ninsō Juppū*. The distant view on the right with the girl leaning out over the balcony can be found in his book the *Kyōgetsu Bō* (The Moon Mad Monk) published in 1789. The bonsai and floral arrangement are also similar to that found in the same illustration and reappear in other Utamaro book illustrations. The central courtesan who stands in the doorway chatting with the older attendant very closely resembles Utamaro's representation of Wakaume of the Tama-ya. In addition to the stylistic evidence used in attributing this painting, we find in it three works by contemporaries of Utamaro. The floor screen on which an amusing lion is portrayed carries a signature read Kō Sūkoku (1730-1804); the standing floor screen with the dragon on the left of the painting is signed Kanō Yoshinobu (1747-97); and the poetry panel hanging above the lintel is signed Yomō Akara, a pseudonym for Ōta Nampo (1749-1823). This Nampo was the same man who wrote the inscription found on the back of the Kiyonobu painting (No. 30). The poem on the panel clearly relates to the painting. It may be interpreted as follows:

*Opening the barrel of the shining moon,
[Removing the cover of the sake barrel which when open because
of its shape and color resembles the moon.]*

And using the keg as a pillow,

[Having drained the barrel.]

One sleeps deeply as the snow piles up and the flowers blossom.

[This last portion is really an erotic reference to the embrace of the courtesan.]

An examination of the paper and the pigments used help document this painting. The pigments fall well within the standards of those used for ukiyo-e of the period. They are pigments of high quality and include malachite as well as gold leaf. In addition, analysis has shown the presence of smalt on this work. It is an unusual pigment and we now know that it was employed quite early in Japan. It does not, however, appear often on late paintings. A startling fact that came to light upon remounting this painting is that a major portion of it, an area of approximately three feet, eight inches in height and ten feet, four inches in width, is painted on a single sheet of handmade paper of the *Tōshi* (Chinese paper) variety. This meant that a special screen was required to produce it. It is highly unlikely that a forger would have gone to the extreme expense and trouble of having such special paper produced for it was not standard. One finds that copyists most often imitate the known rather than venture into the unknown. The natural aging of the pigments and paper give additional support to the authenticity of this work.

Last, but not least, when one tries to document it one is frustrated. I believe it may well have been done in appreciation of Utamaro's Tochigi patron, Zenno Zeneimon. The late Yoshida Teruji strongly supported this theory. Its first appearance was in the Hayashi collection; however, there are reports that he had purchased it from the dealer, Kobayashi Bunshichi, when he heard a foreigner might purchase it. One cannot give much credence to these tales. It remains a work of great beauty and importance. It is a monument to Utamaro's talent as a painter.

掃眉管髮朝蓬夢送客

迎新西復東遊治少年

能識吾深愁初立艷嬌

中

木公夢題

不愧名花

傾國

字山 木公夢題

Attributed to Katsushika Hokusai (1760-1849), Edo period

Color, ink and gold on silk, two inscriptions

Height, 88.8 cm. (34 15/16 in.); width, 30.7 cm. (12 1/16 in.)

The appeal of Katsushika Hokusai in the world of art is great indeed. Few Japanese artists are as well known, with Utamaro, Hiroshige, and Sesshū as the only possible contenders. The work of Hokusai has been exhibited throughout the world, and Moscow, Peking and Prague have seen one-man shows and it is generally conceded that he was one of the first masters of this school whose work reached the Western world. The Western love affair with Hokusai that was established in the late nineteenth century has remained one of passion which the passage of time has done little to dim.

Katsushika Hokusai was born in 1760 and, in all likelihood, his family was called Kawamura. Though several theories exist as to his origin, that presented by Professor Yura Tetsuji appears to be most thoroughly documented and Hokusai is assigned to the Kawamura family. His place of birth was Honjo, Warigesui which, at that time, was part of Shimosa Province, Katsushika Gun (County). Hokusai borrowed his studio name from this. At a later date he left that household and was adopted by a maker of bronze mirrors, Nakajima Ise. As a youth of about fourteen, he was apprenticed to an engraver of wood blocks, and in 1778 he entered the studio of Katsukawa Shunshō. Before long his teacher recognized his skill and gave him the name Shunrō. Hokusai, however, did not remain too long in the studio for he had a very active mind. His curiosity was great, and he went on to study the painting style of the Kanō school about 1785 and also that of the Rimpa school, later using the name Sōri. In 1798, he first used the name Hokusai along with that of Sōri, in doing some illustrations for a book which included work by Shigemasa, Eishi and Utamaro. This book was called *Dan To Ka* (Songs of a Male Treading). It was not until the following year, 1799, that he used the name Hokusai by itself and this was for a series of illustrations in a book titled *Azuma Asobi* (Playing in Edo). In 1804 and 1817 he produced colossal paintings of Daruma in temple courtyards in Edo and Nagoya. These paintings were some eighteen yards long by eleven yards wide. Competitive spirit filled this great artist and, thus, he matched his work with that of the popular artist Tani Bunchō (1764-1840). The Shogun Tokugawa Ienari (1773-1841) had ordered this competition and Hokusai is reported to have, with great inventiveness, dipped the feet of a rooster in red paint and then let it walk across a broad blue stream he had painted on a long sheet of paper. The spontaneity of it fascinated the Shogun and Hokusai titled the work *Maple Leaves Floating on the Tatsuta River*. Hokusai was forever changing his name and in 1811 he used another,

Taito, that remained a favorite for a number of years. About this time, he fought with a very close friend, Kyokutei Bakin (1767-1848). Hokusai had often illustrated his books and as a result of the quarrel, quite obviously, lost a good source of income. He appears to always have been plagued with money problems. Thus, in 1818 he traveled to Osaka and Kyoto and became terribly depressed. His paintings were not popular there and this hurt him, both in terms of finance and ego. The artist Tani Bunchō enters his life again at this point. He was employed by the influential Matsudaira family and he praised Hokusai's painting of a dragon, thus rescuing him from obscurity. He returned to Edo and continued an active existence as an artist; however, in 1828 fate intervened and he was smitten with palsy. His rival for Shunshō's favor had suffered paralysis. Hokusai, however, refused to let this affliction sound the death knell for his art. He studied Chinese medical recipes and found a treatment that cured him and then he published and lauded the results.

Hokusai often traveled about the countryside. It is still unclear as to what prompted all of this activity other than natural curiosity. It is reported that his grandson had fallen into debt and the kindly grandfather always rushed to his aid. In 1834 he appears in Uraga where he remained for approximately two years. Debt always concerned him and in the few letters of his that survive he refers to the financial pressure he faced. One senses that the wolf was always at his door. This may account for the many changes in residence that he made as well as the constant changes of names. Some scholars have suggested that there are up to fifty combinations of names used by him, including Shunrō, Sōri, Kakō, Gakyōjin Hokusai, Gakyōrōjin, Taito, Iitsu, Zen Hokusai and Manji. Regardless of the changes of name, his style followed him and grew and flourished. Hokusai's keen mind captured all that passed before his eye and this he translated into his art. His many book illustrations, prints, and paintings have greatly enriched the world of Japanese art. His love of Fuji makes it the peer of mountains and he explored it from every angle and in every season. His *Manga* volumes treat all manner of subject matter and range through history, landscape, humor, pathos, and fantasy. Hokusai's mind was always alert and his brush was active, thus, he plead when death approached, for a few extra years in which to complete his life work. He died in 1849 and his ashes were placed in the Seikyō Temple compound located in Asakusa Nagazumi Chō. Hokusai left behind many pupils, including his daughter, though none could equal his ability.

Two courtesans, one seated on the floor writing a love letter and the other standing beside an open window outside of which a cherry tree blossoms, is the subject of this unsigned painting traditionally attributed to Hokusai. It is interesting to note that at one time there was in the Kimura Teizō collection a painting of which the Freer example is a

direct copy. The Kimura painting is signed Katsu Shunshō and carries the cipher of Hokusai's distinguished teacher. There are slight variations in the two works, for in the Shunshō painting the shoji treatment is slightly different, and along the path outside the window two porters hurry along carrying a palanquin. It also carries no inscription, whereas on the Freer Hokusai attributed painting there are two poems. The arrangement of the two girls is a familiar one and we find it repeated in a painting in the collection of the Atami Art Museum. This painting is signed Gakyōjin Hokusai (Painting Madman Hokusai). We find that the fan-patterned outer robe worn by the standing courtesan appears several times in Hokusai's work and, thus, he was obviously familiar with the design.

It is quite logical that Hokusai produced this work while in his teacher's studio, for it was traditional practice to model one's work after that of one's teacher. The painting has an interesting history, for it was first exhibited as a Hokusai in Tokyo in 1900 at the premier exhibition of his paintings in that city but fifty-one years following his death. Although the girls depicted resemble those of Shunshō, they appear to be taller and slenderer. In this they very closely relate to the women appearing in prints signed Shunrō. A clue which may eventually help us in our study of this painting can be found in the two poems. They are a protest against prostitution much in the manner of the inscription on the Settei painting (No. 60). The poem on the right may be freely translated as follows:

*They brush their eyebrows and comb their hair from morn till eve.
Ever sending away the old loves and welcoming the new from the
West and the East.*

*Can light-hearted young men discern the sorrows that the lives of
these charming beauties conceal?*

Signed: Mōkkō Kin.

The reply to this, on the left, may be translated as follows:

*Shameless as a famous flower and adorned with charms, they are
ruining the country.*

Signed: Hōzan Mokusaiken.

I have been unable to find these names recorded. Should one ever locate them, we may be able to further authenticate the attribution to Hokusai.

By Katsushika Hokusai (1760-1849), Edo period

Color and ink on paper, signature and seal

Height, 70.9 cm. (27 15/16 in.); width, 24.0 cm. (9 7/16 in.)

After Hokusai's break with Shunshō, he took to using the Sōri signature. He was by now in his mid-thirties and the courtesan who appears as though she has just come from a bath house is handsomely painted. The face and stature as well as the general nature of the girl show a strong Utamaro influence. Her shoulders sag and her black outer-robe edged with cherry blossoms caught in a net motif slips from her shoulders. She bites the edge of her collar in a coy gesture often seen in ukiyo-e prints and in kabuki performances. She holds a packet of paper, the Kleenex of that age, in her right hand and her large head bends forward as her stomach bulges out much like the stance of the famous bath house ladies of the Kan'ei period. Her hair is dishevelled and she seems to be remorseful.

The signature on this painting reads Hokusai Sōri Giga (A Painting Done for Pleasure by Hokusai Sōri). The seal appears to read Kanchi.

85

New Year's Ritual

03.53

By Katsushika Hokusai (1760-1849), Edo period

Color and ink on silk, signature and seal

Height, 115.6 cm. (45 1/2 in.); width, 44.1 cm (17 5/16 in.)

A girls performing a ritual associated with the celebration of New Year is the subject of this painting and its mate, No. 86. Hokusai had begun to mature and the courtesan theme was one he constantly employed during his forties and fifties. The face of this girl appears time and time again and one might easily refer to it as the Hokusai girl. She has an elongated squarish face with a very straight nose and small eyes. A viewer can always spot this face and separate it from the work of other artists.

The courtesan wears a gray kimono patterned with medallions composed of chrysanthemums. She is seated behind a footed tray-stand on which rests a lacquered box and spoon, and a blue and white bowl. The landscape painted on the bowl is beautifully done and is typical of Hokusai. The girl has very ample hands with thick wrists. She holds and supports a large spouted lacquered vessel with them as she gets set to pour the liquid into the bowl. As one of the rituals related to the New Year it was the practice to slice citron into water and wash with it. This, it was believed, would protect one's body through the year. Behind the girl is a lacquered kimono stand with a robe draped over it. An indication of the early date of this work is the angularity of the drapery. On this painting the signature reads Hokusai Ga (Painted by Hokusai) and beneath that is his cipher.

86

New Year's Ritual

03.52

By Katsushika Hokusai (1760-1849), Edo period

Color and ink on silk, signature and seal

Height, 115.8 cm. (45 9/16 in.); width, 44.2 cm. (17 3/8 in.)

In this painting, which is a mate to No. 85, Hokusai has painted a courtesan tying a picture of a *takarabune* (treasure boat) onto her pillow. This also was a ritual associated with the New Year. It was symbolic of a wish for good fortune. It was hoped that as one slept and dreamed away, the treasures in the boat would become a reality. The girl has the characteristic Hokusai features, and her hands have a peasant strength that was typical of him. The angularity of the drapery is repeated by the hands and the girl's head as she looks down at her work. She also wears a gray kimono though this one has a plover and wave pattern. Before the girl is a sketch of a *takarabune* and behind her is a screen over which a stylish black kimono is draped. This painting is also signed Hokusai Ga (Painted by Hokusai) and carries his cipher.

When one compares this work with No. 85, Hokusai's compositional ability is easily seen. In No. 85 the shape of the girl's oval head is roughly repeated in the water container, its cover on the floor, and the blue and white bowl on the stand. In this second work the angularity of the sketch on the floor is repeated in the drapery at the girl's knees, the angle of her hands and neck, and finally in the screen.

- 87** *Courtesan Making a New Year Visit* 54.119
By Katsushika Hokusai (1760-1849), Edo period
Color, ink and gold on silk, signature
Height, 110.5 cm. (44 in.); width, 41.5 cm. (16 3/8 in.)

One of the finest of the stereotyped figures of courtesans produced by Hokusai at about mid-point of his career can be seen in this painting. A most gorgeously attired courtesan clad in voluminous robes and with her hair embellished with many combs and pins lifts her skirt as she steps forth to pay her New Year's calls. The face formula is the same as that seen in Nos. 85 and 86 with only the coiffure and cosmetics altered. She is very elegant in her winter robes. The outer one is of rich black cloth on which appear clumps of pine needles and embroidered ropes from which tassels hang linking cluster to cluster. The *obi*, which billows out before her, is also decorated with an overall pine needle motif. The girl wears under her black robe a number of white checked robes that add to the monumentality of the figure. This checkered pattern is repeated in gold and black on her high clogs and in white and gold on her hairpins and combs. It is a most stylish and coordinated ensemble.

On this elegant painting the artist placed his signature read Zen Hokusai Taito Hitsu (Painted by Taito Formerly Hokusai). Beneath this he placed one of his many curious seals. This one appears to read Yoshino Yama.

By Katsushika Hokusai (1760-1849), Edo period

Color, ink and gold on paper, signature and seal

Height, 162.5 cm. (64 in.); width, 166.5 cm. (65 9/16 in.)

Hokusai did not limit himself to the portrayal of courtesans for everything was of interest to him. In this painting, executed on a two-fold screen, he shows us a group of three women holding iron kettles on their heads as they appear before a Shinto priest who waves his *gobei* and blesses them. One of the women drags along her impish and reluctant child who tugs at his mother's hand.

This ceremony appears to be one of healing and was intended to aid women suffering from various ailments including infertility. Frederick Gookin, when he catalogued this painting, identified the ceremony as being that called *Amagoi* in which one would pray for rain. I cannot find support for his interpretation. Hokusai deftly contrasts the brilliant color and carefully defined figures with the bold and freely painted tree that soars into the sky. Its trunk and leaves are done avoiding the use of outlines. Cut gold leaf is sprinkled over areas of the screen enhancing its beauty and aiding the illusion of depth.

When he signed this screen Hokusai used a name not too often employed by him. It reads Tōyō Hokusai Ga (Painted by Tōyō Hokusai). We must keep in mind that the great Muromachi Suiboku school artist Sesshū (1420-1506) also used Tōyō as a name, although with a different first character. It may be that Hokusai was referring to the fact that he was now the sunshine of Edo for the Tōyō he used may also be interpreted in that manner. He placed on it his seal read Gakyōjin (The Painting Madman).

89 *A Cherry Blossom Viewing Picnic* 03.143, 03.144
 By Katsushika Hokusai (1760-1849), Edo period
 Color and ink on paper, signature and seal
 Height, 82.4 cm. (32 7/16 in.); width, 218.3 cm. (85 9/16 in.)

Landscape flourished in the early days of ukiyo-e and then gradually seems to have become of less and less importance. There are always exceptions notably in the *uki-e* and work of Itchō and Chōshun; however, in general, the lack of landscapes is very noticeable. Hokusai in his screens reasserts it to a position of prominence and he not only revived it but at times eliminated man from the setting so that all that remains is pure landscape.

In this small pair of six-fold screens he combines man with his environment in a picnic party during blossom time. The hills are gently rounded and on the right screen a group of revelers enjoy the beautiful setting as they relax sheltered by cloth wind screens and a clump of bushes beneath two large trees heavy with blossoms. There are seven men, including one attendant who struggles to keep the fire going, and three girls. One plays away on a samisen, and the group looks down to a small cluster of huts and a group of picnickers about to ascend the hill to join them. Characteristic of Hokusai is the manner in which the shapes of his plants and blossoms are done without outline. Instead, he used careful concentrations of dots to create the forms, giving impressions of depth and an illusion of modeling. It is almost like the pointillism of Signac and Seurat in Western art.

There is a striking contrast in scale between the left and right screens.

The figures on the left work are tiny though no less active. When the two are joined it is almost as though one is looking into a distant valley. The brush work on both screens is very unstudied and spontaneous. This greatly adds to the charm of the work as does the very delicate palette of white, pink, green and blue. Nowhere is there a sense of harshness.

Adding to the rarity of this pair of screens is the inscription found on the right screen. It reads Matsunari Motome ni Ōjite Zen Hokusai Iitsu Hitsu (Painted on Order of Matsunari by Iitsu Formerly Hokusai). The seal appears to be a variant of that read Yoshino Yama. As yet we have not located this patron of Hokusai.

90 *Mount Fuji and Enoshima* 04.175, 04.176
By Katsushika Hokusai (1760-1849), Edo period
Color and ink on paper, signature and seal
Height, 163.2 cm. (64 1/4 in.); width, 157.5 cm. (62 in.)

As part of the great interest Hokusai manifested in the various other schools of Japanese art, he also experimented with perspective in a manner that reminds us of Shiba Kōkan. He was obviously aware of this master's work and was influenced by his studies with Western perspective and

techniques.

The result of Western influence is easily seen in this set of four panels which were originally *fusuma* (sliding doors) and have since been mounted as a pair of two-fold screens. On these Hokusai painted his beloved Mount Fuji, Sagami Bay, and Enoshima, located off the coast of Kamakura. It is a pure landscape without a single figure present, and this lovely sea coast is romantically portrayed by the artist. Hokusai tried to interpret Western perspective. In the foreground on the left screen the edge of the shore curves in. Beyond this point the waves reach out into the sea and the bay curves to reveal a small village and the distant landscape. In this work Hokusai employed the use of dots of ink and color to build up and shade his landscape, and the elements reduce fairly naturally in scale as one recedes into the distance. The trees and rocks are typical of his hand; they have volume and yet are not hard or carefully outlined. There is a soft and appealing atmospheric quality about this landscape. Typical of his brush are the tall trees that probe the sky. Adding to the beauty of the entire composition is Hokusai's use of delicate colors such as pale blue, yellow, brown, green and a variety of mat grays and black.

This work, which may have been done in his seventies when he went to the Uraga region not distant from this site, is signed Katsushika Zen Hokusai Iitsu Ga (Painted by Katsushika Formerly Hokusai Iitsu). Placed beneath the signature is an illegible seal which, I believe, may be read Fujiwara.

Detail of 04.175

By Katsushika Hokusai (1760-1849), Edo period

Color and ink on paper

Height, 70.2 cm. (27 5/8 in.); width, 79.8 cm. (31 3/8 in.)

At times, Hokusai's ability is best revealed to us by his versatility to paint many themes and handle each with great skill. This small unsigned two-fold screen is such a specimen, and the quality and style of the painting leave little doubt that it is a product of Hokusai's hand.

On the right panel there is painted a ferocious dragon whose head and claws come forth from a swirling, realistic, inky cloud. To the right of this is a typical Hokusai figure study. A Buddhist priest in a reddish brown robe over which he wears a pink *kesa* (scarf-like over garment), holds a fan in his hand and consults with one of the officers in the command of the King of Hell, Enma, who holds a pen in his hand and writes away. Their craggy features are characteristic of Hokusai. Beneath this group is a conch shell and a woodpecker who is tied by its leg to a perch. A woman with dark robes, who holds her pipe while she looks at a book on the floor, is placed next to the bird. Beside this rather inelegant lady is a galloping horse done in but a few brush strokes in the Kanō manner and, to its left, a lovely blue and white bowl surrounded by a sprig of double cherry blossoms.

The left half of the screen has but two scenes painted on it. On the right an old attendant at a shrine stands on a plank placed on an upturned bucket and applies new red paint to a *torii* gate. His face immediately tells us that Hokusai was the artist. Lying on his stomach and sprawled out on the ground in the manner of sidewalk superintendent is a mendicant seller of steamed beans which are protectively wrapped in the straw sheaves at his side. The left half of this panel is devoted to a wonderfully depicted mandarin drake perched in a blossoming plum tree.

The variety of themes, the skill with which they were executed, and their ability to coexist happily are a tribute to Hokusai's genius as a master and lover of all that passed before his eyes.

92 *The Twelve Months* 04.179, 04.180
 By Katsushika Hokusai (1760-1849), Edo period
 Color and ink on paper
 Height, 180.1 cm. (70 15/16 in.); width, 378.0 cm. (149 in.)

Hokusai had an all consuming interest in sketching all sorts of beings and under a variety of conditions. This concern is especially evident in his *Manga* (Sketches) book series which he started at the age of fifty-four. On this pair of six-fold screens he has executed twelve designs with each panel representing a month of the year. There is a complete absence of people and the paintings are sensitive and quite accurate studies of nature, revealing another facet of this great artist's character. The calendar commences on the right-hand screen. Although at that time it varied from today's calendar and each month commenced slightly later than our current system, for ease of understanding, the Western months will be referred to here. January is represented by a crane standing on the branch of a snow laden willow tree. Fish swim in a pond into which a branch of a flowering cherry tree dips symbolizing February. The water's transparency is skillfully indicated by Hokusai. A fox seated in a field of rape plants indicates the third month. Above its head two bats play and the delicacy of the color and the plants almost camouflage the inquisitive fox. April is indicated by a cuckoo which flies across a full moon above beautifully painted iris plants. Three turtles swimming amidst water plants are the subjects for May, the fifth month, and Hokusai takes us into the water so that we view them within their natural environment. June is represented by a haughty white egret standing beside graceful lotus plants which are bathed in sunlight.

The left screen contains another six nature studies. A life-size figure of a cock strolling beneath a vine is the subject for July. Hokusai used this theme a number of times. Buntings flying above and resting in boldly painted jessamine plants represent August, while two ducks and

a drake before chrysanthemums are September's theme. They are carefully arranged and their plumage beautifully portrayed. October's symbol is a pheasant perched on the branch of a red-leaved maple tree. The birds look back at us and the leaves fall gently to the ground. Three wild geese fly down toward stalks of a *nokognizane* (*Pristiphorus japonicus*) plant with its purple seed pods to mark November. Last but not least, December is represented by three charming ball-like puppies huddled in the snow under a tub which is propped up by a stick. A rope is attached to this and it was probably intended as a trap for birds or other animals. Camellias bowed down by snow hang above the tub. It is an utterly delightful depiction and Hokusai even represented the small prints of the puppies in the snow. They very much resemble the dogs of Maruyama Ōkyo (1733-95).

This magnificent pair of six-fold screens is unsigned.

93 *Country Scenes* 02.48, 02.49
 By Katsushika Hokusai (1760-1849), Edo period
 Color and gold on paper, signature and seal
 Height, 150.9 cm. (59 7/16 in.); width, 353.1 cm. (139 in.)

One of the most skillfully executed and beautifully preserved paintings of Hokusai's mature years is this pair of screens on which he portrays scenes of country life. In subject matter it resembles Hanabusa Itchō's screen (No. 25) on which he depicted country scenes as related to rice cultivation. Both paintings are lively and tell us that each artist had great sympathy for the poor farmer and peasant.

A variety of occupations are shown on the Hokusai screens, and majestic Mount Fuji soars above the clouds in the distant landscape. On the right screen Hokusai painted a farmer's cottage. Four men are engaged on the roof rethatching it. In the doorway of the house a man steps forward carrying a bundle of white cloth, which he will bring to the two women who are seated on the ground and with mallets, in a traditional manner, full the cloth. Beside them stands a young boy who drags a basket of chestnuts. Beyond this group is a man who works busily away deepening the grooves in a millstone while two peddlers with their merchandise pause to chat on the path in the foreground. In the rear of the composition, a white dog follows two men who converse on the bridge. Thatch is tacked around the trees, and the brushwork and fresh color are characteristic of Hokusai.

On the left screen, Hokusai leads us around the pond on which a boatman poles away. In the foreground thatch hangs upon drying racks to cure. Before a house a group of four men squat to watch an itinerant performance of the lion dance with two dancers walking on their hands as two musicians play away. A girl with an infant strapped to her back, and a young boy, move forward to watch the entertainment. A man

with a hoe reclines on the bank of the pond and watches three men who are engaged in washing and sizing cloth stretched out on a rack. Along the curve of the pond a merchant relaxes as one, burdened by his pack, struggles along while further down the path two rather jovial and probably inebriated samurai tug at the cords of a bag enclosing a picnic set and sing away.

The season, autumn, and the setting are perfectly captured by Hokusai in this pair of screens. The right one is signed Zen Hokusai Iitsu Hitsu (Painted by Iitsu formerly Hokusai) and the left one Hokusai Iitsu Hitsu (Painted by Hokusai Iitsu). Both carry his seal which may read Fujiwara

A gardener seated on the ground viewing peonies is the subject of this large painting by Hokusai. The man is shown in profile and his irregular features are typical of Hokusai. He is but a common man and not a refined gentleman, and Hokusai had great sympathy for this segment of society and represented it well. A trace of a beard and moustache can be seen on the man's face and his eye makes him appear to be warm hearted and kindly. He wears a shirt with a Chinese abstract motif around the collar and has a thatched-like skirt about his waist. The treatment of his hands and feet are in the Hokusai canon. They are obviously not realistic and are somewhat grotesque and yet they are not disturbing. Hokusai had great skill in making his unusual treatment of musculature serve as accents to his themes. Here the hands and legs form a solid support for the man. The gardener who may actually be Hokusai's interpretation of a Chinese gentleman, stares in rapt admiration at the pot of peonies which rests on a rock. The blossoms are huge and of a lovely delicate pink. Nothing interrupts this scene of a humble man's devotion to nature.

This painting is signed Hokusai Aratame Katsushika Iitsu Hitsu (Painted by Katsushika Iitsu who changed his name from Hokusai). The seal is of the variety that, I feel, may read Fujiwara.

- 95** *Crustacea of Various Kinds* 02.254
By Katsushika Hokusai (1760-1849), Edo period
Color and ink on silk, signature and seal
Height, 60.1 cm. (23 5/8 in.); width, 47.7 cm. (18 3/4 in.)

A magnificent array of crustacea mingled with the soft plants of their watery home is the subject of this superb painting by Hokusai. The crustacea are of many varieties and sizes, and they are represented individually from all angles and yet are combined to create an exciting composition. The colors used to depict them are light and watery, thus, characteristic of their habitat. By careful arrangement of their pincers, legs, and claws, as well as their black bead-like eyes, Hokusai imparts individual character to them and the busy pattern of their many parts and outlines contrasts with the silhouette-like water plants. Through the clever use of wash and ink Hokusai models their shells.

He signed this intriguing design Hokusai Aratame Iitsu Hitsu (Painted by Iitsu formerly called Hokusai). The seal is an unusual one and appears to read Jinkō (Man-made).

- 96 *Mount Fuji-Fisherboy in a Willow Tree* 98.110
By Katsushika Hokusai (1760-1849), Edo period
Color and ink on silk, signature and seal
Height, 36.2 cm. (14 1/4 in.); width, 51.0 cm. (20 1/16 in.)

In this painting, Hokusai has magnificently captured the near perfect majesty of Fuji and the peacefulness of man in harmony with nature. A young fisherboy who has climbed into a willow tree and is seated near an elbow in its trunk raises a flute to his mouth to play a plaintive melody. We see but the back view of the boy who wears a gauze-like blue outer garment. His hair is bushy, and his posture shows that he is perfectly balanced as he admires this lovely mountain. Beside him is a woven basket which appears to be empty. The tree is painted without the use of outlines utilizing a technique called *tarashikomi*. This consists of painting in ink or color and, while that is still wet, more color or ink is added which through careful brush control runs to create the desired form. This technique was much used by the Rimpa school and, as already noted, Hokusai studied that style of painting and even adopted his Sōri name from a pupil of that school. The *tarashikomi* technique provides natural modeling and a very artistic effect. Hokusai combined this technique with his use of dots to indicate the ground and grass from which the tree springs. A stream almost mechanically cascades between the tree and the distant Mount Fuji. The water rolls along and droplets bubble into the air. Fuji is snow capped and behind it a dark indigo-blue cloud accents it. The entire design reminds me of a print; however, it is less hard and has delicacy and is a work of great competence. There is a fresh blue-green tonality to the entire work.

It is rather difficult to believe that this painting was done when Hokusai was well on in years and following his bout with palsy. It is signed Gakyō Rōjin Manji Hitsu (Painted by the Old Man Mad about Painting Manji. Aged Eighty [Seventy-nine]). It bears the square seal under this that may be read Fujiwara.

- 97** *Miscellaneous Studies* 02.42
 By Katsushika Hokusai (1760-1849), Edo period
 Color and ink on paper, inscription, signature, three seals
 Height, 26.6 cm. 10 1/2 in.); width, 1385.0 cm. (545 3/8 in.)

Twenty-seven studies fill this long and important handscroll by Hokusai which formerly was in the collection of Hayashi Tadamasa. His seals are to be found at the start of the painting. They are not merely sketches, but are finished and competent drawings in which the artist displays the full range of his talent. In painting this scroll he used a wide variety of brush strokes as well as pigments. It is rich and each section that is unrolled reveals another joy.

The studies are as follows:

1. A piece of dried *katsuo* (bonito) two smaller fish, and gift wrapping materials.
2. A water plant and a moor hen.
3. A lotus leaf and a seed pod.
4. The branch of a pine tree.
5. Snow-covered huts and pine trees on a mountainside.
6. Waves.
7. A squash blossom and leaves.
8. A wild boar.
9. A partially peeled eggplant and a horseradish root.
10. A fox disguised as a Buddhist priest seated before a fox trap.
11. The head of a salted salmon with a rope and branch of flowering plum.
12. A mackerel split open with bamboo leaves projecting from the opening.
13. Narcissus and shells.
14. A half of a mackerel split lengthwise and a sake bottle.
15. A flounder and a red gurnard.
16. A *daikon* radish and two blow fish.
17. A river with spring flowers growing on its banks.

18. A river upon which maple leaves float downstream.
19. A Chinese man and boy viewing a waterfall. (This section is painted in a horizontal manner.)
20. A blue and white bowl, dandelions and a pair of scissors.
21. Soup materials: lotus root, arrow head, bulbs, parsley and eggs.
22. A kitten watching a butterfly.
23. An eel and a so-called *yama-no-imo* (stick turning into an eel).
24. A catfish and a gourd.
25. A hut under a gnarled pine tree by a rocky hill.
26. Red foxes crossing a lake on ice.
27. Jurōjin, one of the Seven Gods of Good Fortune, holding a scroll on which is inscribed the characters read *Tai-bi* (The end). A boy is seated before him grinding ink.

Other smaller scrolls similar to this have been found in Japan, including a fine specimen in the collection of Professor Yura Tetsuji. Hokusai was truly an adept and versatile artist. He signed this work *Gakyō Rōjin Manji Hitsu* (Painted by the Old Man Mad about Painting. Aged Eighty [Seventy-nine]). On it he placed his seal which appears to read Fujiwara.

By Katsushika Hokusai (1760-1849), Edo period

Color and ink on silk, signature and seal

Height, 85.2 cm. (33 9/16 in.); width, 42.7 cm. (16 13/16 in.)

In this painting, Hokusai depicts a ferry boat crossing a river to a small hamlet nestled in a clump of trees on the distant shore. The work is a product of Hokusai's later years and the use of dots to form the shapes in a pointillistic manner is more accented than ever. The trees resemble porous foam rubber shaped into architectural models. Contrasting with these dotted forms is the boat and its passengers. They are but peasant figures and nine of them, including a mother and infant, huddle in the boat crowded by the two horses that ride along with them. Two boatmen pole this vessel along and the features of all the figures are characteristic of Hokusai's brush. They seem exhausted and slump down as they catch but a brief moment's respite on their long journey. In the distance, two other boats move along, and on the far horizon Hokusai's beloved Mount Fuji rises in splendor.

The painting is wonderfully crisp and clean. The composition is broken into three clearly defined zones, the boat, the hamlet, and Fuji. Hokusai signed this work *Gakyō Rōjin Manji Hitsu* (Painted by the Old Man Mad about Painting, Aged Eighty-three [Eighty-two]). It also carries the seal that I feel reads Fujiwara which he commonly used during his later years.

99

The Thunder God 00.47

By Katsushika Hokusai (1760-1849), Edo period

Color and ink on paper, signature and seal

Height, 122.9 cm. (48 3/8 in.); width, 49.5 cm. (19 1/2 in.)

The theme of the Thunder God drumming through the heavens appears in Japan at an early date in handscrolls such as the *Kitano Tenjin Engi* (The Legends of Kitano Tenjin [Sugawara Michizane 845-903]). This scroll dates from the thirteenth century and in it Michizane assumes the form of the thunder and lightning deities and destroys those who had wronged him. From time to time these deities were portrayed and Sōtatsu, in his revival of Yamato-e themes, painted them as two super beings on a pair of six-fold screens. Kōrin (1658-1716) copied this work, and now we have before us Hokusai's interpretation of the subject. The Thunder God beats on his drums which are mounted on his back as he dances in a dense, black storm cloud that moves through the sky. Bolts of lightning flash about him, and his intense face and agitated drapery, as well as the movement of his arms and legs, indicate the ferocity of the storm. The musculature used by Hokusai for this figure is exceptionally grotesque. The deity is a being from out of this world. Adding to the intensity of the scene, Hokusai splattered or blew dots of ink over the surface of the painting making the storm reach out ever further. He signed this painting Hachijū-hachi Rō Manji Hitsu (Painted by the Eighty-eight [Eighty-seven] Year Old Man Manji). The seal reads Hyaku (One Hundred) the age Hokusai so much wanted to reach.

九十
七
年
月
日
印

100

A Fisherman

04.181

By Katsushika Hokusai (1760-1849), Edo period

Color and ink on silk, signature and seal

Height, 114.0 cm. (44 7/8 in.); width, 39.2 cm. (15 7/16 in.)

In the last year of Hokusai's life he continued to paint actively and his work retains the strength and style of his earlier years. A fisherman on a hillock beside the sea is the subject of this painting. The man's face very closely resembles that of the gardener who admired the pot of peonies (No. 94). He also wears very similar clothing as he gazes out to sea. A fishing pole rests against his left shoulder and he clasps his left knee with his right hand. Beside him is a woven fish basket from which projects a *bagoromo* (feather cloak) which this fisherman called Hakuryō found hanging on a pine tree after it had been discarded by an angelic being.

One of the few changes that has occurred in this, Hokusai's last year, is that his brush wavers ever so slightly and the musculature of the fisherman is more nervous, accented and grotesque than ever before. The toes with their long nails almost take on the appearance of talons. In the face, however, we still find Hokusai's eternal calm and satisfaction with a job well done. He signed this painting *Kyūjū Rōjin Manji Hitsu* (Painted by Manji the Old Man of Ninety [Eighty-nine]). On it he placed his seal read *Hyaku* (One hundred).

九十元
金
印

101 *A Wood Gatherer* 04.182
By Katsushika Hokusai (1760-1849), Edo period
Color on silk, signature and seal
Height, 114.0 cm. (44 7/8 in.); width, 39.2 cm. (15 7/16 in.)

The mate to the painting of the fisherman (No. 100) is probably this depiction of the legendary woodcutter Kosagi. He has set down the load of brushwood he has cut and leans on his ax as he relaxes for a moment and smokes a pipe. He has on a green robe and over this he wears a reddish-brown plaid sleeveless coat. He was a most humble man who bemoaned the fact that he was too poor to buy sake for his aged parents. He dwelt near the Yōrō Waterfall and one day when he went to fill the large gourd shown tied to his waist with water, the Gods heard his plea and rewarded his devotion to his parents by filling the gourd with sake. His sad face is modelled in pinkish tones and on his head he wears a cloth while a towel is wrapped about his neck. In the background behind him rise rugged bluish-green rocks.

This painting is signed in the same manner as No. 100, Kyūjū Rōjin Manji Hitsu (Painted by Manji the Old Man of Ninety [Eighty-nine]) and carries the *Hyaku* (One-hundred) seal. As on the previous work, the figure here takes on a grotesque appearance. This composition is an accomplished work of the great old man who still wanted to paint.

By Katsushika Hokusai (1760-1849), Edo period

Ink and color on paper

Height, 38.5 cm. (15 3/16 in.); width, 22.5 cm. (8 7/8 in.)

This drawing is of great beauty and is unusual in that it appears to be a product of Hokusai's earlier years when he was much under the influence of Shunshō as well as Utamaro. The brushwork is of a very fine quality with lines of great delicacy used to delineate the courtesan and the elegant robes she wears. She is a very slender and tall girl, and faces similar to this appear in Hokusai's prints done when he signed himself Shunrō.

Hokusai lavished great attention on the girl's carefully set coiffure and on the patterns of her robes. This attention for detail contrasts greatly with the spontaneous drawings of his later years. The girl wears an outer robe decorated with a landscape pattern of rocks and waves with plover flying above them. The under-robe is of a tie dyed star-like pattern and is edged with a diaper motif. The *obi* which is worn with the knot twisted in front is of a fine diaper patterned brocaded fabric.

I know of few Hokusai drawings of this period and, without question, this one is of great rarity and beauty.

103 *Pomegranates* 04.211
By Katsushika Kōkusai (1760-1849), Edo period
Ink and color on paper
Height, 20.1 cm. (7 15/16 in.); width, 29.0 cm. (11 7/16 in.)

This study is obviously of much later date than that of the *Courtesan* (No. 102). Hokusai has sketched on this paper a branch of a tree bearing two pomegranates as well as leaves and blossoms. The warmth of the red, brown, and green color of the drawing adds much to its charm. There is a great natural softness about the plant and fruit. The pomegranates have been split open and are partially peeled. Hokusai used in this study a technique of gradation of colors and values that gives a three-dimensionality to the study. This sort of color sketch is similar to the paintings which appear on the long handscroll with twenty-seven subjects (No. 97). Hokusai had great ability in reaching out and rescuing elements of nature from obscurity even though they were somewhat the worse for wear.

104 *A Boy with a Flute* 04.254
By Katsushika Hokusai (1760-1849), Edo period
Ink on paper
Height, 11.4 cm. (4 1/2 in.); width, 15.9 cm. (6 1/4 in.)

The world is flooded with drawings that are attributed to Hokusai. Most often, these are of poor quality and reveal inadequacies in the handling of the brush and a lack of spontaneity which is essential to Hokusai's late drawings.

In this small sketch he portrays a boy seated on the ground beside a woven basket playing a flute. It is probably the same youth Hokusai depicted seated in the tree before Mount Fuji (No. 96). With but a minimum of line, this great artist has captured the spirit of this impish child. His bushy hair crowns a most expressive face. The child has broad nostrils, and his bead-like eyes and rather stubby arms and legs evoke great sympathy. The broad brush strokes which are used to indicate the folds of the child's robe are often found delineating the robes of other figure studies by Hokusai's hand.

105

Girl and Cat

04.256

By Katsushika Hokusai (1760-1849), Edo period

Ink on paper

Height, 11.4 cm. (4 1/2 in.); width, 15.9 cm. (6 1/4 in.)

There are a whole group of drawings in which Hokusai portrayed ordinary women as well as courtesans engaged in various activities. In almost all of them the same face basic to Hokusai is shown, and most of them are beguiling. A girl is shown seated on the floor holding a cat hidden in the folds of her kimono against her shoulder. A minimum of line is used and the drawing is most expressive, for Hokusai has imparted tenderness and affection to the subject. The girl's face is done in carefully controlled brush strokes, whereas the robes are done in bolder lines. The angularity of folds and collars is similar to that of the courtesans performing New Year's rituals (Nos. 85 and 86).

106 *A Maid Preparing to Dust* 04.248
By Katsushika Hokusai (1760-1849), Edo period
Ink on paper
Height, 31.4 cm. (12 3/8 in.); width, 22.9 cm. (9 in.)

In a most agile and sympathetic manner, Hokusai produced this sketch of a maid tying a cloth around her head to protect her hair as she prepares to dust. There is a wonderful shyness about the maid who bows her head and shuts her eyes almost as though she were trying to avoid our gaze. Once again, there is a difference in the brush work used for the figure and that used for the robe. Only a minimum of line is employed and yet the picture is complete. She is not a girl of high fashion. Hokusai's rather crisp and brittle treatment of the limbs and fingers make them appear packed with energy and action. This drawing is truly one of the lovely ones to come from his brush.

107

A Cloth Merchant

04.215

By Katsushika Hokusai (1760-1849), Edo period

Color and ink on paper

Height, 25.9 cm. (10 13/16 in.); width, 22.7 cm. (8 9/16 in.)

A merchant measuring out a length of cloth with a ruler and cutting knife before him and an abacus to tally up the charge at his side is the subject of this happy study. Hokusai produced a number of these using the same basic brown and yellow colors which add warmth to the subject. The simplest of outline has been used by him and the color is then brushed on in carefully graduated tones of wash producing a sense of depth. The typical Hokusai face appears here.

108 *A Shōjō-Drunkard Proving his Strength* 04.255
By Katsushika Hokusai (1760-1849), Edo period
Ink on paper
Height, 31.4 cm. (12 3/8 in.); width, 17.5 cm. (6 7/8 in.)

There is tremendous vitality in this sketch of a drunkard who raises a bale containing sake with one arm to prove both his strength and sobriety. The man has thrown his robes off his shoulders freeing his arms for the feat. His robes are done in a series of hasty brush strokes resembling those used for the robe of the boy in No. 104. In contrast, his torso, head, arm and the bale he raises are done with a much more controlled brush. His long hair hangs down and curves behind his back serving as an aesthetic counterweight to the load he lifts high above his head. His arm is stiff and straight and its peculiar musculature makes it resemble some of the rocks that appear in Hokusai's painting (No. 101). Above all of this is the horizontally balanced weight. The drawing explodes with energy.

109 *Miscellaneous Figures* 04.274
By Katsushika Hokusai (1760-1849), Edo period
Ink on paper
Height, 23.8 cm. (9 3/8 in.); width, 32.8 cm. (12 7/8 in.)

As part of Hokusai's *Manga* book series, the artist assembled great numbers of his sketches which he presented to his public. To Hokusai, every scrap of paper was a treasure and he treated each sheet with loving care getting the most he could from each one. On this paper there are three distinctive studies. A samurai and an elderly man who holds a sake-warming pot are engaged in conversation, while a second man bows deeply on the floor to welcome a visitor. When we turn the drawing upside down we find sketched a summer scene. Two women sit on a raised platform. One holds a fan in her hand while the other has her back turned to us. On the dais a child bows and appears to be mischievously looking over the platform's edge. Hokusai placed the third study on the side of this sheet of paper. A squalling child squats on the ground and holds a top in his hand. All these sketches are lively and done with great verve and spontaneity.

110 *Horses* 04.257
By Katsushika Hokusai (1760-1849), Edo period
Ink on paper
Height, 37.0 cm. (14 9/16 in.); width, 26.8 cm. (10 9/16 in.)

The six horses that Hokusai drew on this sheet of paper were added to at a later date with three small horses placed at the bottom left completing the study. This finished work was then made into a print. Artists often altered their designs in such a manner. The horses are grouped well and relate to each other. Only the simplest outline was used to indicate their bodies and it is actually their flowing manes and graceful tails that unite them. There is no hesitancy about the drawing which is miraculous when we recall that at the age of sixty-nine Hokusai had suffered a severe attack of palsy.

111

Man and Boy

04.232

By Katsushika Hokusai (1760-1849), Edo period

Ink on paper

Height, 32.2 cm. (12 11/16 in.); width, 22.1 cm. (8 11/16 in.)

Once again Hokusai treats his subject matter with great sympathy. It is a most appealing drawing for on it Hokusai depicts an itinerant entertainer who holds a small badger-like animal in a box and lowers it for the boy to see. It is actually rather difficult to identify the animal, for in some ways it resembles the puppies in the snow that Hokusai depicted on his screen (No. 92). It has a bushy tail, however, and thus we must rule out that conclusion. The man has the same widespread nostrils and gentle appearance we have seen before. He is bearded and the brush work that composes his robes is economically handled. He appears to be a gentle person, perhaps much like Hokusai, who was dedicated to entertaining those who viewed his work. We only see the back of the boy though, from his appearance and the brush work, one could at once identify it as being by Hokusai. It is an amusing and accurate treatment of youth for, though the boy is attracted by the entertainer, he has not forgotten his pet, a turtle, which is tied to a cord he holds in his hand and trails behind him.

112 *Final Sketches for the Poems of One Hundred*

Master Poets as Related by a Wet Nurse

Shikishi Naishinnō 07.575

Jakuren Hōshi 07.574

Ekci Hōshi 07.558

Junii Ietaka 07.579

By Katsushika Hokusai (1760-1849), Edo period

Red color and ink on paper

Height, 37.2 cm. (14 5/8 in.); width, 25.3 cm. (10 in.)

In 1839, at the age of seventy-nine, but ten years before his death, Hokusai set forth to produce a series of prints using the classical *One Hundred Master Poets* as his theme. This had always been a very popular subject in Japanese art and the ukiyo-e artists often used these poems to enrich their prints, intellectually upgrading them and, thus, probably giving them greater and wider sales appeal. There need be no direct relationship between the composition and the poem assigned to the print, though one often does find a veiled or indirect suggestion in the theme. Though Hokusai set about this task in earnest he never did complete the series. Only twenty-seven of his designs were made into prints and their

number was expanded when Satō Shotarō, in 1921, carved five more of the remaining designs into blocks and printed them. Thus, sixty-eight compositions were never executed into their intended finished form. In the past, a number of these existing as final sketches on a tissue-like paper were collected by a Dr. Ernst Hart late in the nineteenth century and taken to England. Many of these later came into the collection of Mr. Michael Tomkinson, also of England, who had in his possession some eighty-five zinc plates of reduced scale which are purported to have been executed by the noted French engraver, Gillot, prior to the disappearance of some of the actual final sketches. The Freer possesses these zinc plates and, in addition to that, owns forty-one of the final sketches. By tallying all information about them I have been able to locate the designs for all but eleven of the proposed one-hundred print series, and it is to be hoped that eventually all will be found and at that time I intend to publish a study based solely on this amazing group of designs.

There are four such final sketches included here. They are incredibly drawn with great deftness and without wavering of line. We must always recollect that Hokusai was a very aged man at this time though these drawings give little if any indication of that. On each of them Hokusai, varying the characters, placed two cartouches. On one he

wrote the title of the series, and on the next one the name of the poet celebrated by the print and a noted poem composed by him. On each print he also placed his signature, usually at this time, Zen Hokusai Manji. He also often changed the designs, and the typical correction patches found on such final sketches are much in evidence. His subject matter is vast. On the sketch assigned to Shikishi Naishinnō he beautifully contraposes women at sleep in an interior, and the poem speaks of dejection and hardship. A sudden rain shower with samurai and porters donning rain gear and protecting their horse is the subject assigned to Jakuren Hōshi, and the poem speaks of rain. Autumnal chores are the subject of the design carrying the poem by Ekei Hōshi which has a fall theme, and a purification ritual is the subject matter, as well as the theme, of the poem by Junii Ietaka. On this composition, an old man walks away from the scene and he may well be a self-portrait of Hokusai.

Further study of the final sketches establishes that these designs once were seen or owned by Kawanabe Gyōsai (1831-89) for his seal appears stamped on the back of each sheet.

九代年朱明
奈禮氏
中子

百八
乳母のあすは
後二位家隆
浮城とくま
小川の夕
みらさ
なつめ
あつめ

新嘉坡

- 113** *A Demon from the Hyaku Monogatari* 04.413
By Katsushika Hokusai (1760-1849), Edo period
Red color and ink on paper
Height, 31.8 cm. (12 1/2 in.); width, 25.4 cm. (10 in.)

Prior to the production of any print, a number of sketches were usually made as the artist settled on the final design he wanted. In 1830, Hokusai commenced to do a series he titled the *Hyaku Monogatari* (One Hundred Tales) using demons, ghosts, and goblins as his theme. Only five of the designs were completed into prints, and one of these was a representation of a laughing female horned demon who clutches the gory head of an infant in her right hand. It is a very bloodcurdling theme, and this sketch is a preliminary study for the completed print. In the upper left corner is an enlargement of the tragic infant's head, and written alongside areas of the sketch are color notations and instructions.

- 114** *Various Studies, Including a Self-Portrait* 04.268
By Katsushika Hokusai (1760-1849), Edo period
Ink on paper
Height, 33 cm. (13 in.); width, 24.9 cm. (9 13/16 in.)

Two very sketchily drawn gentlemen dominate this study by Hokusai. One gesticulates with his hands and has his fingers spread apart. Surrounding them are twelve drawings of heads. They repeat common Hokusai types, but one of a very elderly man is most interesting, for placed alongside it is an inscription that reads Katsushika no Okina (The Old Man Katsushika). A controversy has raged as to whether or not Hokusai would ever have signed himself in this manner, and we do find him so referring to himself in some of his book prefaces and correspondence. The face is almost exactly like that found on the full figure studies in the Musée Guimet in Paris.

115 *The Courtesan Takao* 03.63
 By Andō Hiroshige (1797-1858), Edo period
 Color and ink on silk, signature and seal
 Height, 101.0 cm. (39 3/4 in.); width, 42.3 cm. (16 5/8 in.)

The last master we shall treat with is Andō Hiroshige, and he was by no means the final artist of the school for the ukiyo-e tradition lived on long after him. Hiroshige was born in 1797 into the family of an Edo fire warden called Andō Geneimon. Some scholars, including the great Hiroshige scholar Uchida Minoru, feel he was of the Tanaka family and was later adopted by the Andō's and entered into their registry. Both his mother and father died suddenly in 1809 and, as a result, Hiroshige inherited his father's position and with it a certain amount of financial independence. He loved art and wanted to study in the ukiyo-e manner, but Toyokuni for some unknown reason rejected him so he turned to Utagawa Toyohiro as a mentor. It appears that Toyohiro respected him, for at the age of fifteen he was called Utagawa Hiroshige, and in 1813 adopted another of his names, Ichiryūsai. Much like Hokusai he studied the painting styles of other schools, including that of the Kanō, with Okajime Rinsai and the Nanga with Ōoka Umphō. In addition he was fascinated by Western art and work done in the Shijō manner. It was about 1827 when he commenced to concentrate on landscape prints and produced them in great volume. In 1832 he traveled with an official mission to Kyoto and, during travel such as this one, kept sketching the scenery about him. It is believed that this trip in particular inspired him to do the *Fifty-Three Stations on the Tōkaidō* series.

Though Hiroshige appears to have been financially successful tragedy followed him, for in 1839 his wife died and in 1845 his son perished. He remarried a farmer's daughter and this union appears to have been happy; however, he became ill with cholera and died in 1858 in Edo.

One normally does not think of Hiroshige as a fine painter for his work is usually stiff, highly mannered and not overly interesting. Thus, it is specially rewarding to find a number of good compositions by him in the Freer. In this work he shows the courtesan Takao seated on the floor and looking off to the left. She has a long and hard face and her hair is slightly disheveled and falls over her shoulders. She wears a most sumptuous white brocaded robe decorated with an all-over pattern of maple leaves. This pattern as well as the maple leaf motif on her lacquered hairpin tell us that the courtesan is another later generation Takao. The girl's fan with autumn flowers rests on the floor before her, and above her head a cuckoo flies in a direction opposite to that in which she faces. This should bring back to the reader's mind the Masanobu representation of Takao (No. 38) and the poem's reference to the sad call of the cuckoo. Thus, though many years had passed, an old theme remained alive.

Hiroshige signed this work *Hiroshige Hitsu* (Painted by Hiroshige) and placed on it one of his seals which reads Ichiryūsai.

116

Miscellaneous Studies

04.357

By Andō Hiroshige (1797-1858), Edo period

Color and ink on paper, signature and seal, inscriptions

Album, 27.8 cm. (10 15/16 in.) x 16.8 cm. (6 5/8 in.) x
03.8 cm. (1 1/2 in.)

There are seventy sketches in this miraculous album by Hiroshige and a study of it will make any scholar reevaluate the paintings of this ukiyo-e master. In the past I have always taken a dim view of his work and have found them lacking in originality as well as in skill of execution. The paintings usually attributed to him are a series of stereotyped landscapes in which a basic formula was repeated again and again. In his prints one can escape this monotony of design but his paintings generally leave much to be desired.

The studies in this album should open our eyes for they are fresh and full of life and color as well as universal in appeal. The subject matter covers a complete range from famous landscape settings, figure studies, legends, birds and flowers, and humorous interludes. They are done with spontaneity and yet the placement of each subject on the page shows the incredible skill Hiroshige possessed as a designer. So often the absence of space or setting of his seal meant as much to the work as the actual study. The palette he used was one of jewel-like watercolors that add greatly to the charm of these drawings. On each sheet save the last one he placed his small seal read Hiroshige. In the scenes shown above he illustrates the fields of Kogane with Mount Fuji visible through the rear legs of a horse. It is a daring new composition. A pilgrim walks along a path which cuts through the field, and on the horizon Hiroshige's typical trees can be seen. The branches of pine needles are but horizontal strokes breaking off the central trunk. Next to this in the album is a sketch symbolic of March and the Doll Festival. It consists of an awabi shell, a snipe-fish, and a branch of peach blossoms. Hiroshige had used

this subject in one of his print series on sea life with a seasonal theme. The following page shows the area known as Suzume-ga-ura in Kanazawa. It is a landscape setting along the sea coast, and pine trees and rocks line the shore while a sail boat and ferry move in the water. Once again the design is unusual, for the rocky coastline begins on the right and the cliff extends beyond the composition. On this fourth sheet Hiroshige humorously shows a cat dressed as a courtesan washing from a tub of water. It is simply done with great control and not a line is out of place.

Each sheet of this album reveals a new facet of Hiroshige as a painter. The final sheet is signed Ryūsai Hitsu (Painted by Ryūsai) and carries his seal read Hiroshige.

117

Landscape 03.291

By Andō Hiroshige (1797-1858), Edo period

Color and ink on silk

Height, 34.8 cm. (13 3/4 in.); width, 38.5 cm. (15 1/8 in.)

In contrast to the study of the courtesan (No. 115) and the sketches (No. 116), this small panel is a finished landscape in Hiroshige's mature style. It is more freely executed than usual for his work. A boatman poles his way along a fast-moving river through a wintry landscape. With the use of but little color and reserve areas of the natural silk, Hiroshige captures the coldness of the setting. His use of wash and many broken brush strokes, as well as the general arrangement of the setting, shows how knowledgeable he was of the Shijō school style of painting. The boatman balances on his perilous raft of logs as he guides his way along the river. His struggle against the current is evident.

This painting is signed Hiroshige Hitsu (Painted by Hiroshige), and the seal reads Ichiryūsai. Like the boatman's task, the journey through ukiyo-e is a record of struggle and change. As we moved along its path of development, we were awarded with views of great beauty, and now that we have reached the end we feel no remorse, for the excursion has been rewarding and has brought us closer to Edo, Japan.

- 118** *Woods Blocks* 04.345a, 04.346a.
Designs attributed to Torii Kiyonobu I (1664-1719), Edo period
Height, 58.1 cm. (22 7/8 in.); width, 30.8 cm. (12 1/8 in.)

Although they are not paintings I include, as a final entry, two large wood blocks for single sheet prints that are believed to have been carved from designs by Torii Kiyonobu I (1664-1729). They are extremely rare, and blocks of this scale have seldom survived. On one, a courtesan plays with a string ball and on the other, an actor in a samurai role chats with a youth. The samurai wears the crest of Nakamura Shichisaburō I who was active on the stage from about 1700-07. The crest worn by the young boy is unidentified as is the play. To the left of the foot of the actor is a gouged out area where there may have been a previous inscription, and carved beside it is the name of a block shop. The inscription reads Kami-chō Hangiya Wakaemon and carries the cipher of that man. The blocks are carved on both sides and remind us that one can study ukiyo-e neither by paintings nor prints alone. To have a full understanding, we must study all facets of this great art.

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2 color	01.173	38	98.100	84	03.129
3 color	65.22	39	02.99	85	03.53
color	65.23	40 color	98.505	86	03.52
4	04.53	41	01.28	87	54.119
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5 color	72.8	45	99.19	90	04.175
color	72.9	46	01.166		04.176
6	66.35	47 color	98.118	91	02.3
7	07.135	48	05.311	92	04.179
8	59.8	49	03.67		04.180
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18	03.68	62	01.100	104	04.254
19	03.131	63	02.101	105	04.256
20 color	98.122	64	98.13	106	04.248
21	98.9	65	05.308	107	04.215
22 color	06.266	66 color	05.309	108	04.255
color	06.267	67	98.426	109	04.274
23	98.7	68	98.423	110	04.257
24 color	00.110	69	99.18	111	04.232
25	03.47	70	03.56	112	07.558
	03.48	71	57.2		07.574
26	04.136	72 color	00.113		07.575
27	66.2	73	98.113		07.579
28 color	03.73	74	03.217	113	04.413
29	98.114	75	98.75	114	04.268
30 color	98.14	76 color	03.57	115	03.63
31	02.251	77	03.58	116	04.357
32	01.6	78	57.7	117	03.291
33 color	98.429	79	57.6	118	04.345a
34	59.12	80	98.430		04.346a
35	98.101	81	03.72		
36	01.9	82 color	03.54		

ACCESSION NUMBERS IN NUMERICAL ORDER

<i>Acc. No.</i>	<i>Cat. No.</i>	<i>Acc. No.</i>	<i>Cat. No.</i>	<i>Acc. No.</i>	<i>Cat. No.</i>
97.2 color	43	02.229	44	04.182	101
98.7	23	02.230	61	04.195	58
98.9	21	02.242	1	04.211	103
98.13	64	02.250	37	04.215	107
98.14 color	30	02.251	31	04.232	111
98.75	75	02.254	95	04.248	106
98.96	54	03.47	25	04.254	104
98.100	38	03.48	25	04.255	108
98.101	35	03.52	86	04.256	105
98.109	52	03.53	85	04.257	110
98.110 color	96	03.54 color	82	04.268	114
98.113	73	03.56	70	04.274	109
98.114	29	03.57 color	76	04.345 ^a	118
98.118 color	47	03.58	77	04.346 ^a	118
98.122 color	20	03.60	15	04.357	116
98.423	68	03.61	15	04.413	113
98.426	67	03.63	115	05.96	16
98.429 color	33	03.67	49	05.308	65
98.430	80	03.68	18	05.309 color	66
98.433	60	03.70	17	05.311	48
98.505 color	40	03.72	81	06.6	51
99.18	69	03.73 color	28	06.266 color	22
99.19	45	03.74	50	06.267 color	22
00.25	11	03.100	14	07.135	7
00.26	11	03.109	98	07.558	112
00.47	99	03.128	83	07.574	112
00.110 color	24	03.129	84	07.575	112
00.112	42	03.131	19	07.579	112
00.113 color	72	03.136	57	17.203	9
01.5	53	03.143	89	54.119	87
01.6	32	03.144	89	57.2	71
01.9	36	03.216	94	57.6	79
01.28	41	03.217	74	57.7	78
01.100	62	03.291	117	59.8	8
01.166	46	04.53	4	59.12	34
01.171	12	04.54	4	61.25	59
01.173 color	2	04.55	4	65.22 color	3
02.3	91	04.56	4	65.23 color	3
02.38	55	04.73	102	66.2	27
02.39	56	04.136	26	66.35	6
02.42	97	04.175	90	69.6	10
02.48	93	04.176	90	69.7	10
02.49	93	04.177	88	72.8 color	5
02.91	13	04.179	92	72.9 color	5
02.99	39	04.180	92		
02.101	63	04.181	100		

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Hanabusa Itchō (1652-1724), Nos. 25, 26.
Hishikawa Morofusa (active ca. 1688-97), No. 23.
Hishikawa Moronobu (d. 1694), No. 22.
Hishikawa Moroyasu (early 18th c.), No. 29.
Hosoda Eishi (1756-1829), Nos. 78, 79.
Ishikawa Toyonobu (1711-1785), Nos. 57, 58.
Isoda Koryūsai (ca. 1764-88), Nos. 55, 56.
Kaigetsudō Ando (early 18th c.), Nos. 27, 28.
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Katsukawa Shunci (1762-1819), No. 69.
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Kawamata Tsuneyuki (active ca. 1704-44), Nos. 47-49.
Kitagawa Utamaro (1754-1806), No. 82.
Kitao Masayoshi (1764-1824), No. 80.
Kubo Shunman (1757-1820), No. 71.
Miyagawa Chōki (active 1741-43), No. 36.
Miyagawa Chōshun (1683-1753), Nos. 33-35.
Miyagawa Shunsui (active 1744-70), Nos. 51, 52.
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Okumura Masanobu (1686-1764), Nos. 37-39.
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Suzuki Harunobu (1725-70), No. 46.
Tamura Suio (active ca. 1680-1730), No. 24.
Torii Kiyonaga (1752-1815), Nos. 62-64.
Torii Kiyonobu I (1664-1729), Nos. 30, 118.
Toriyama Sekien (1713-88), No. 61.
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Utagawa Toyohiro (1773-1828), Nos. 76, 77.
Utagawa Toyokuni (1769-1825), No. 81.

DATE CHART

*This table represents the chronological subdivisions
accepted in Japan for the Edo period.*

Genna	1615-1624	Kanen	1748-1751
Kan'ei	1624-1644	Hōreki	1751-1764
Shōhō	1644-1648	Meiwa	1764-1772
Keian	1648-1652	An'ei	1772-1781
Jōō	1652-1655	Temmei	1781-1789
Meireki	1655-1658	Kansei	1789-1801
Manji	1658-1661	Kyōwa	1801-1804
Kambun	1661-1673	Bunka	1804-1818
Empō	1673-1681	Bunsei	1818-1830
Tenna	1681-1684	Tempō	1830-1844
Jōkyō	1684-1688	Kōka	1844-1848
Genroku	1688-1704	Kaei	1848-1854
Hōei	1704-1711	Ansei	1854-1860
Shōtoku	1711-1716	Manen	1860-1861
Kyōhō	1716-1736	Bunkyū	1861-1864
Gembun	1736-1741	Ganji	1864-1865
Kampō	1741-1744	Keiō	1865-1868
Enkyō	1744-1748		

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